

# A MONTHLY JOURNAL

DEVOTED TO THE CULTIVATION OF



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Color Supplement to The Art Amateur.

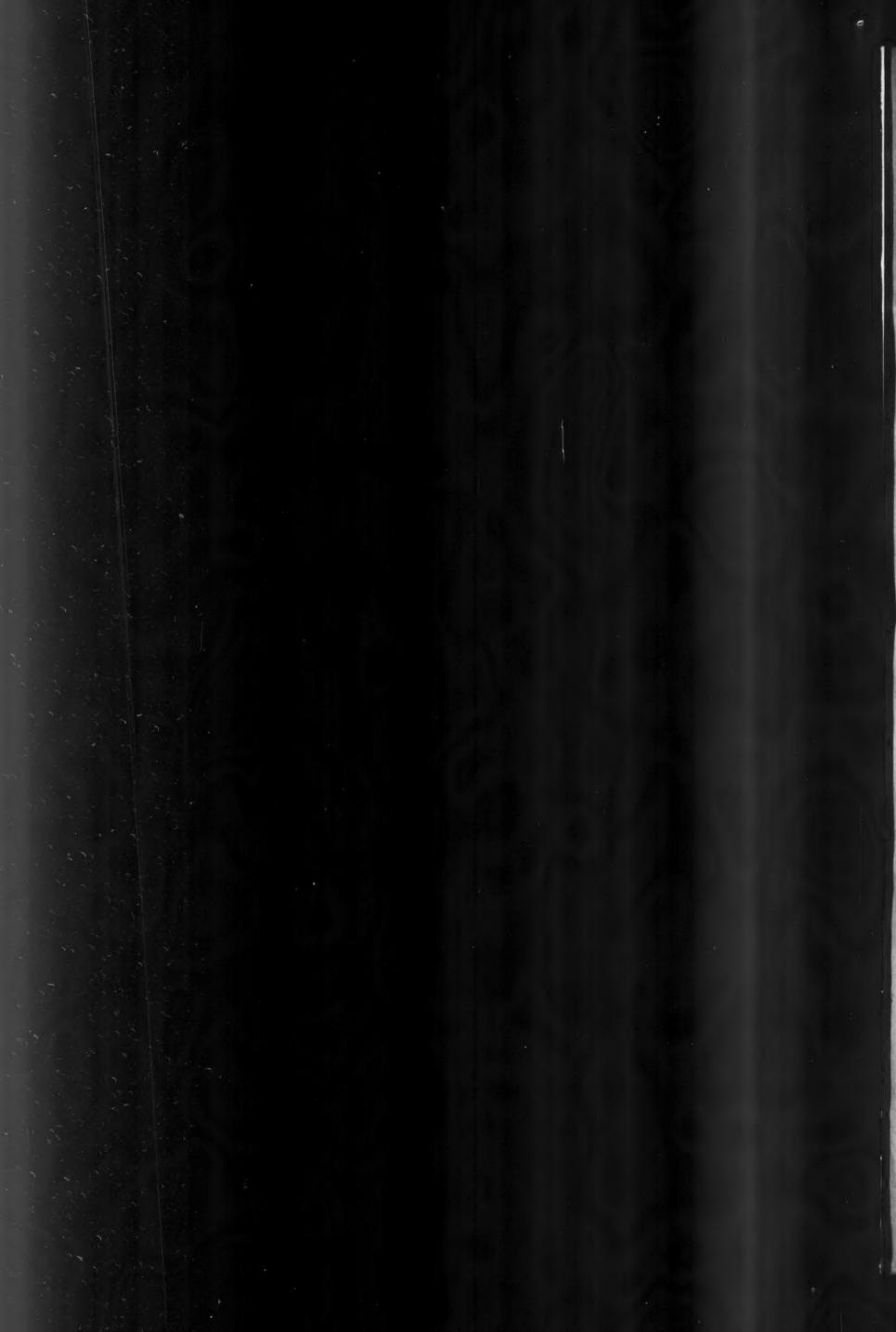


CHRYSANTHEMUMS.

FAC-SIMILE OF THE ORIGINAL PAINTING BY VICTOR DANGON.

(For Directions for Treatment, See the End of the Magazine.)





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VOL. 17.

Nº 1.



ARTAMATEUR

DEVOTED TO

ART IN THE HOUSEHOLD.

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15-38

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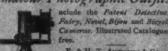
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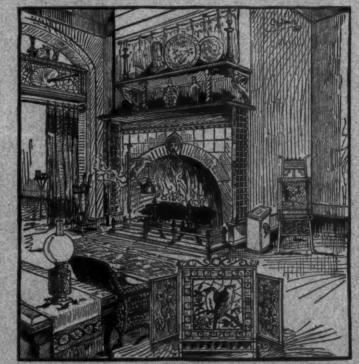
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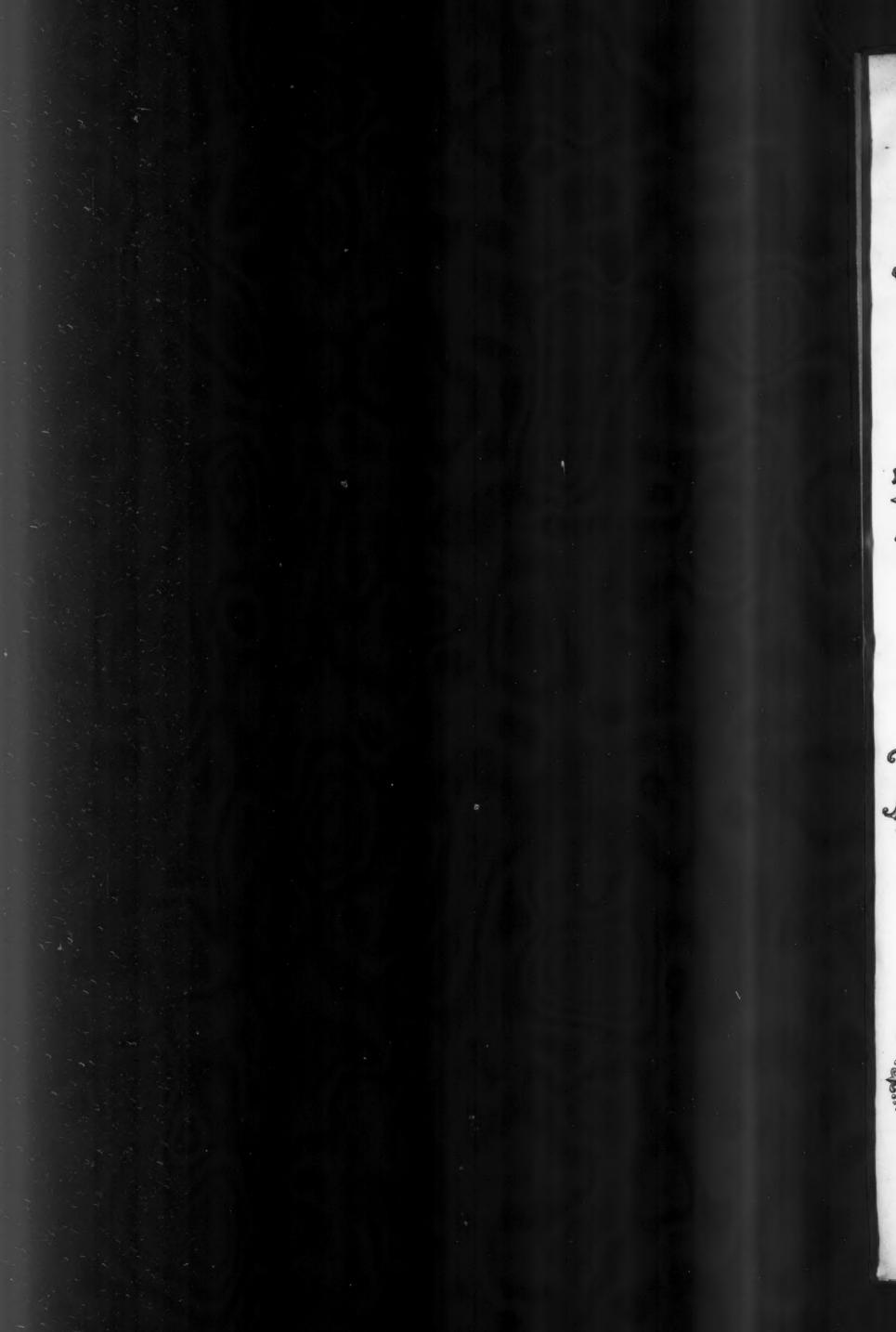
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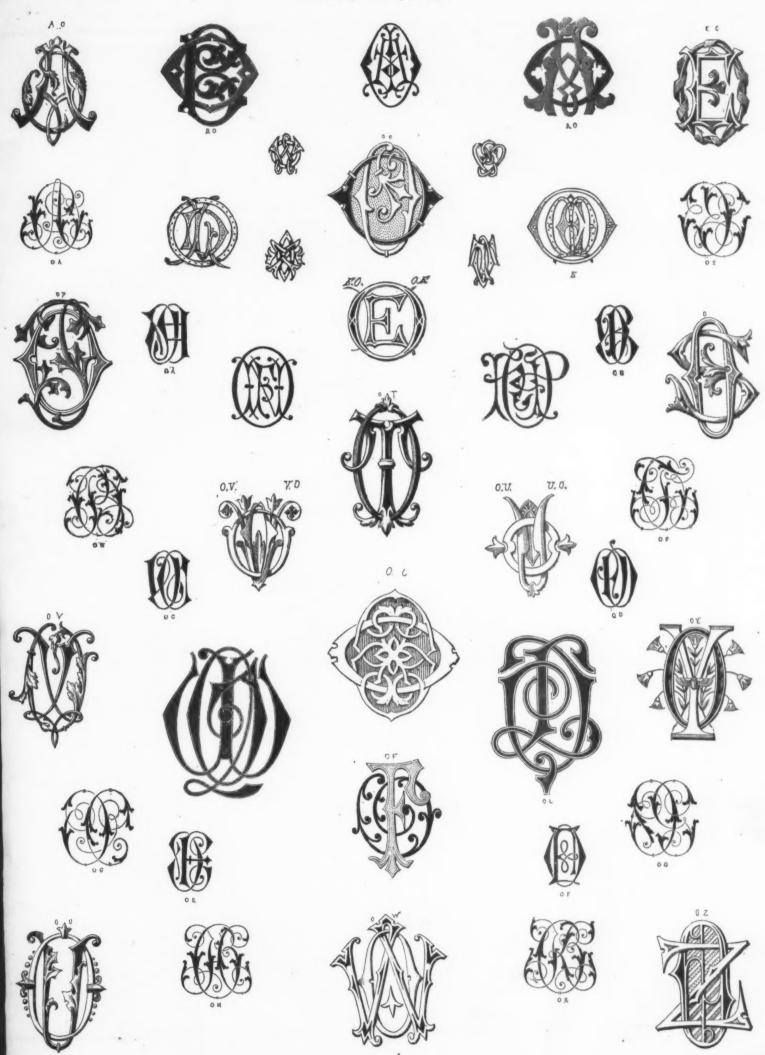


PLATE 600.-MONOGRAMS. FIRST PAGE OF "O."
THIRTY-FIFTH PAGE OF THE SERIES.

Supplement to The Art Amateur.



PLATE 601.—DESIGN FOR A PANEL OR SIX TILES. "Asaleas."
By 1. B. S. N.

(For directions for treatment, see page 23.)

# Supplement to The Art Amateur.

Vol. 17. No. 1. June, 1887.

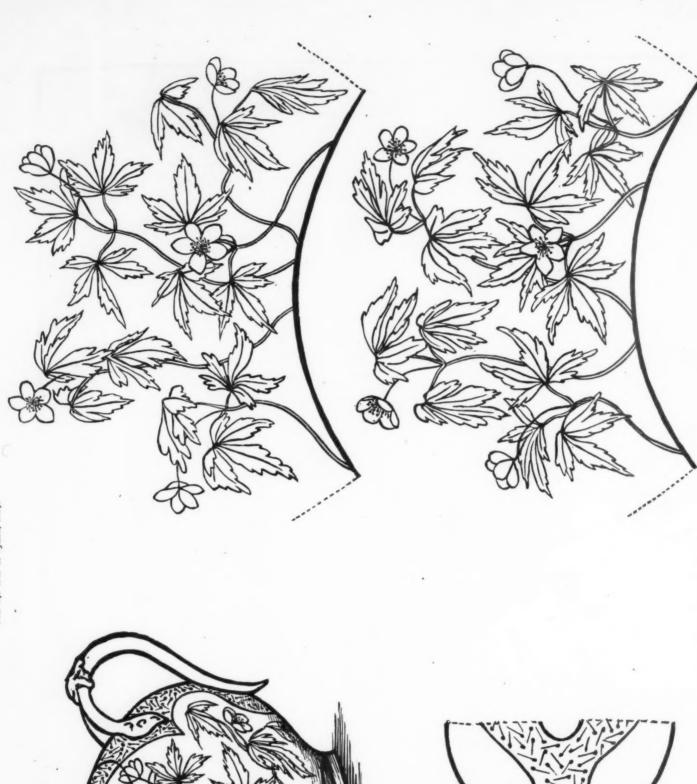


PLATE 602.—DECORATION FOR A SUGAR BOWL. "Anemones."

BY KAPPA.

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By KAPA.

(For directions for treatment, see page 23.)

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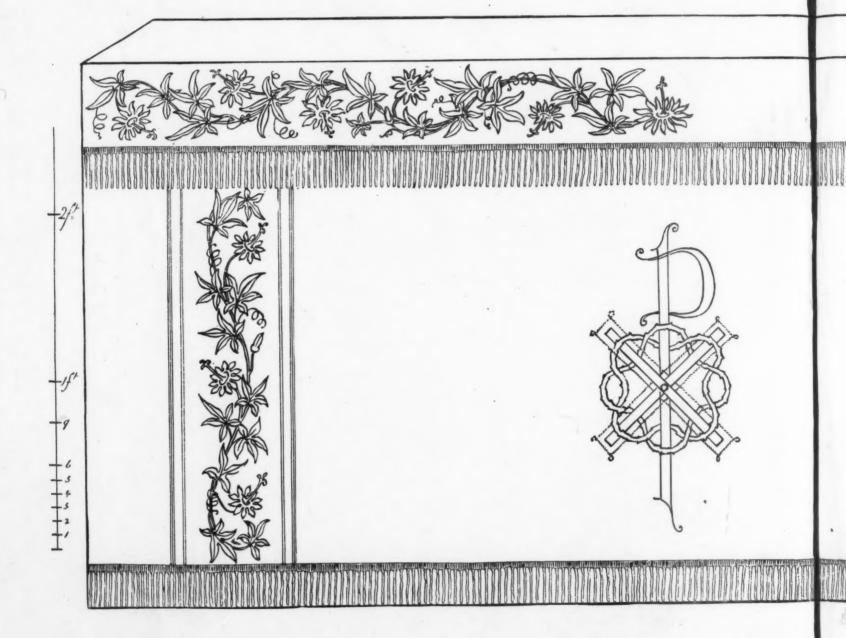
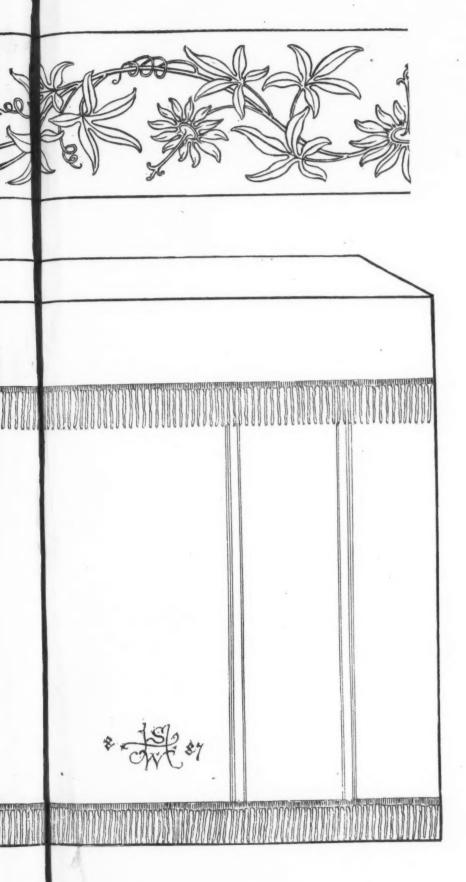
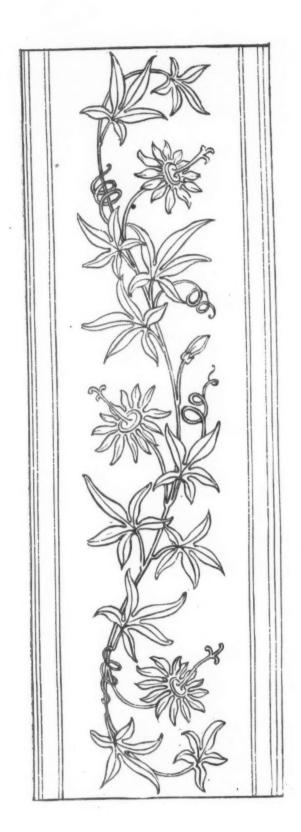


PLATE 603.-DESIGN FO ALT

(For directions for

Art Amateur.





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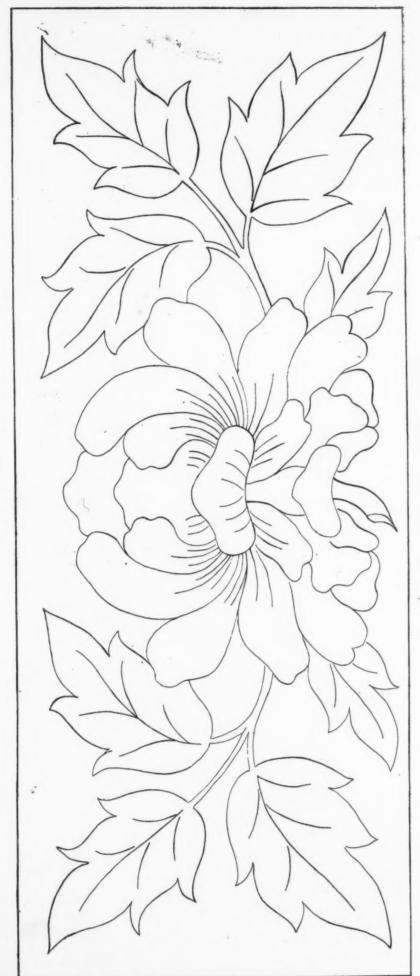
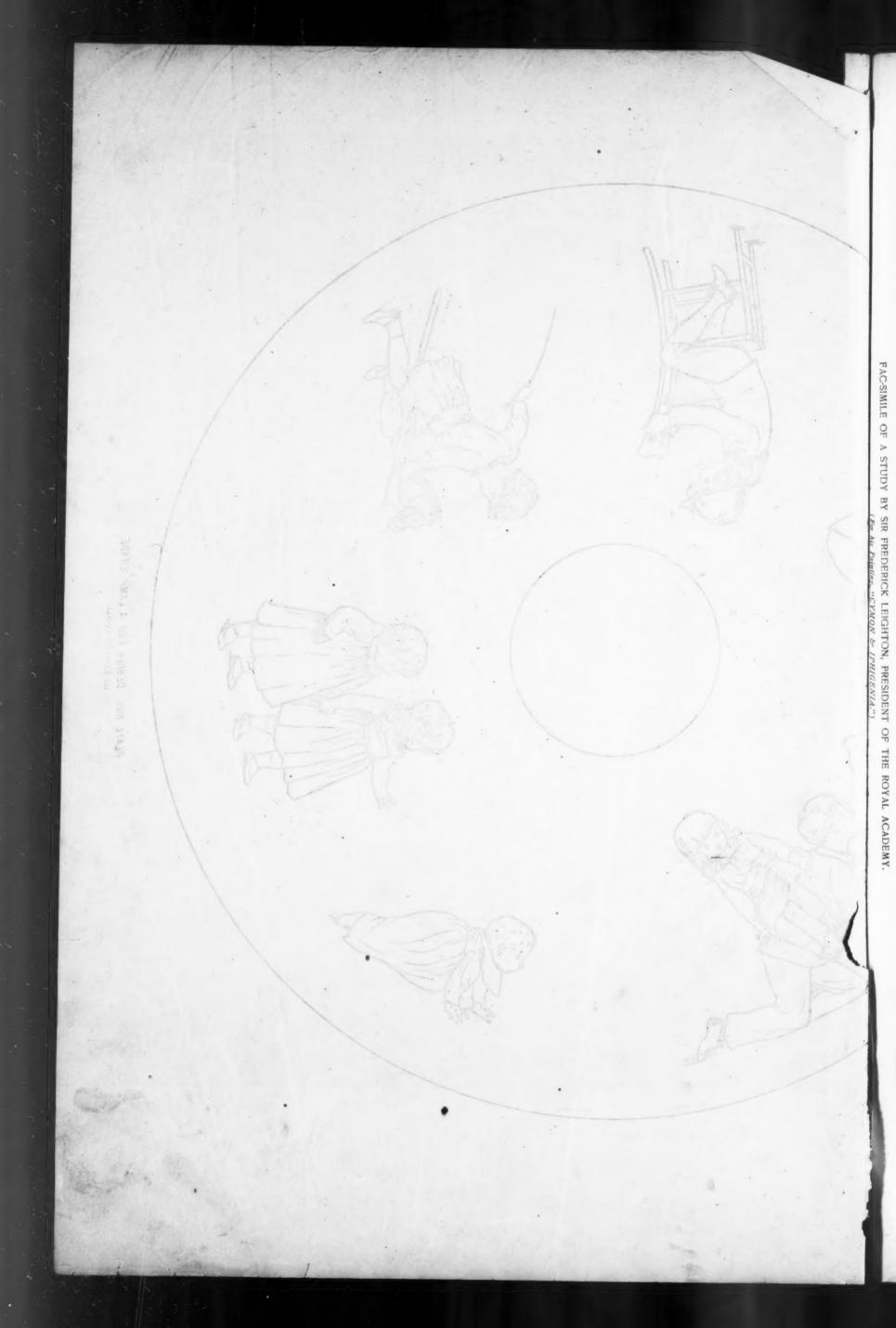


PLATE 604.—DESIGN FOR A NEWSPAPER RACK. FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON,





PLATE 605.—DESIGN FOR A LAMP SHADE.
BY EDITH SCANNELL

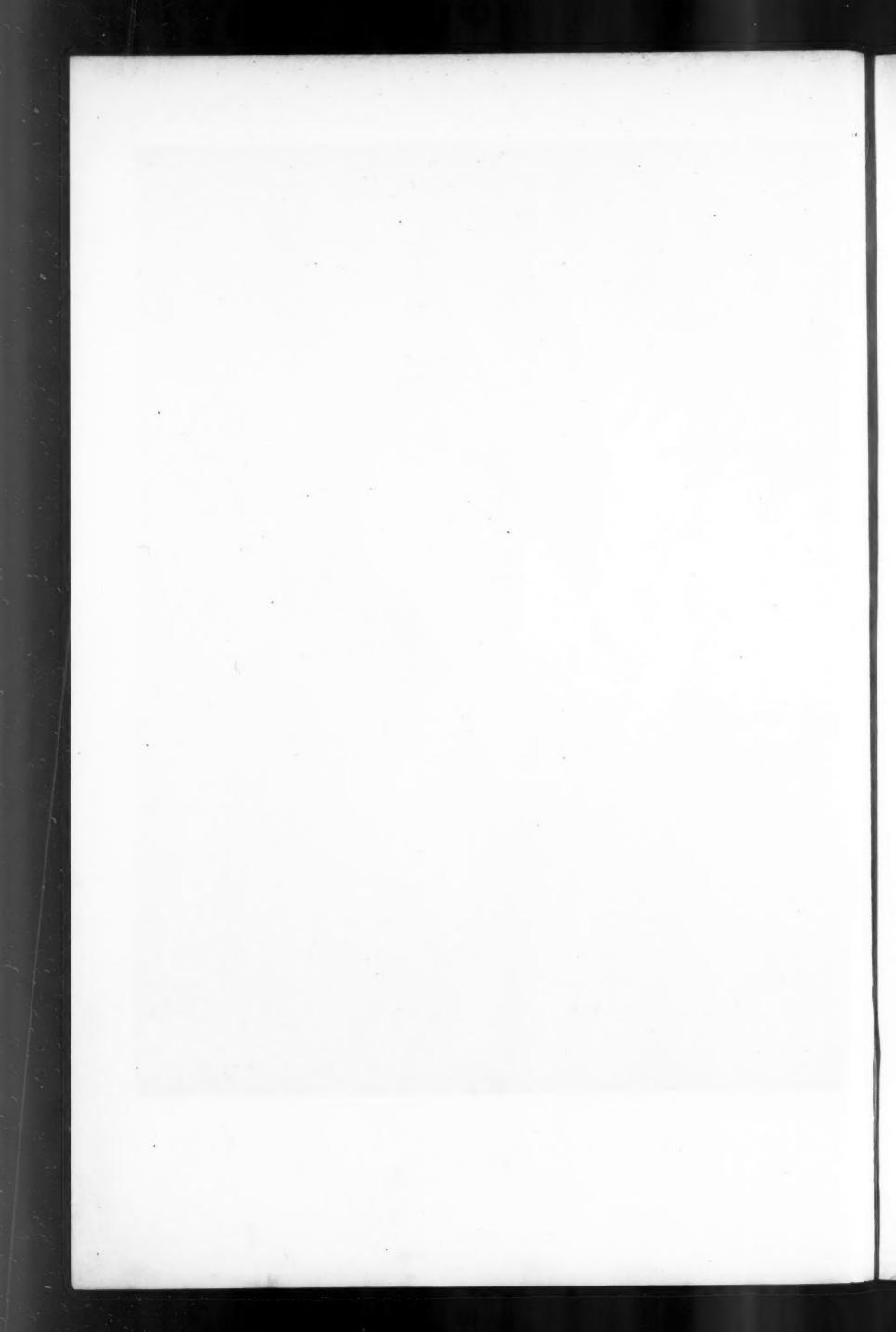


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A MONTHLY JOURNAL.

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VOL 17.-No. 1.

NEW YORK, JUNE, 1887.

WITH 11-PAGE SUPPLEMENT, INCLUDING 3 COLORED PLATES.



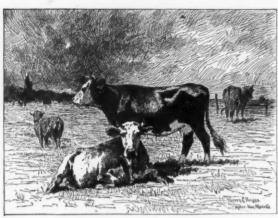
STUDY OF PANSIES. PEN-DRAWING BY VICTOR DANGON.

(FOR DIRECTIONS FOR TREATMENT IN WATER, OIL AND MINERAL COLORS, SEE PAGE 23.)

# My Dote Book.

Leonato. - Are these things spoken, or do I but dream? Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.



THE illustration in the margin represents a painting by Van Marcke, owned by Mr. T. J. Briggs, of this city, bought by him in Paris four years ago, from Messrs. Goupil & Co. At the exhibition of the Richard M. Halsted collection of paintings, at the National Academy rooms, under the management of Mr. S. P. Avery, prior to its

dispersion by auction in Chickering Hall, Mr. Briggs recognized the double of his own picture, the two being virtually identical, not only in composition, color, and other details, but also in size, twelve by nine inches being the proportions of the panel. The following correspondence was the result:

NEW YORK, Jan. 5, 1887.

R. H. HALSTED, ESQ.

DEAR SIR: In the collection of pictures now on exhibition at the National Academy, I saw a painting catalogued as a Van Marcke which, I suspect, is a copy, and I think I have the original. understand the collection belongs to you, and I call your attention to this matter on the ground that I would thank any one to do the same to me under like circumstances. It seems to me there must be fraud somewhere, and that either you or I own a painting supposed to be a Van Marcke which is not genuine, and it is fair to assume we might both be equally anxious to expose any fraud of such a nature. If you desire to make an investigation of the matter I will be pleased to show you my picture, and if you can bring yours for comparison it might be well to do so. My residence is No. 11 East 127th St., where I will be pleased to see you and show you my picture, and I will be at home Respectfully yours,

By the way, I might add that I personally purchased my picture of Goupil & Co., Paris, four years ago this winter, and it with others was shipped through the house of Knoedler & Co., here.

MR. HALSTED replied by a hurried note, thanking Mr. Briggs, and stating that the picture came from Messrs. A. Kohn & Co. This was an error which, at first blush, might seem unaccountable. But the explanation is simple. The picture was not in the original collection of Mr. Halsted; but, in accordance with a reprehensible practice, was put into the sale among other pictures belonging to different dealers, to be sold for their benefit. Messrs Knoedler & Co. owned this "Van Marcke." In the mean while Mr. Halsted had supplemented his hurried note to Mr. Briggs as follows:

DEAR SIR: Your very kindly letter at hand, and I would make this my second effort at a reply to the same by stating very hurriedly that I purchased the Van Marcke you have made reference t from the firm of A. Kohn & Co., in Fifth Avenue [read "M. Knoedler & Co."—ED. A. A.], and believe it to be a genuine picture At the same time not doubting but that the artist might have seen fit to paint two pictures from the same subject

I will see the parties who sold me the picture on my return from Canada and will endeavor to report to you full particulars. Can well understand your uneasiness in the matter, as you own, and intend owning such a picture, and I hope you will not suffer mentally or pecuniarily from the present strange and unlooked-for coincidence Yours respectfully, R. H. HALSTED.

MESSRS. M. KNOEDLER & Co. now take a hand in the correspondence:

M. KNOEDLER & Co., Successor to GOUPIL & Co., 170 FIFTH AVENUE, NEW YORK, Jan. 6, 1887.

MR. T. J. BRIGGS

DEAR SIR: Mr. R. H. Halsted just handed us a letter of yours in regard to a painting by Van Marcke in his collection, which he purchased of us, and which you assert to be a copy, a fraud, as you have a picture [said] to be the original, bought of Goupil & Co. As we do not know your picture, we know from the source where it was procured that it must be an original, and in regard to the one sold to Mr. Halsted by us, any one conversant with Van Marcke's work would not dream a minute that it was not an original work by Van Marcke. We bought this painting in April last of Messrs. Goupil & Co., in Paris, after careful selection, and it would be hardly probable that we, in our lifelong experience, would be so mistaken as to buy a copy for an original, and pay 5000 francs in addition to it. Isn't your charge rather a hasty one? We would be delighted to compare your picture, and for this purpose propose that you bring it to us, out of the frame, and we together go over to the Academy to compare them.

For your own satisfaction as well as our own, we hope you will accede to this.

Yours respectfully, M. KNOEDLER & Co.,

The proposition to take his picture to the Academy for comparison with the other is met by Mr. Briggs with a counter proposition, as follows:

NEW YORK, Jan. 7, 1887.

MESSRS. M. KNOFDLER & CO.

GENTLEMEN: I am in receipt of your favor of 6th inst., and in reply would say I do not think I have been in the slightest degree "hasty" in the matter referred to. I can readily understand might be induced to make a replica of an important picture, but I cannot easily be induced to believe that a man of Van Marcke's genius and originality would deliberately set himself at work to reproduce a small, unimportant picture like mine, and, to my mind, it would be simply absurd to advance such an idea.

I should interpose no objection to comparing the pictures in question, but, on the contrary, would be glad to have it brought about, and the invitation extended to Mr. Halsted is open to you—that was, and see my picture, and bring his for comparison if he thought it desirable to do so. Perhaps Mr. Oehme would like to call upon me this evening. If so I will be pleased to see

him and talk matters over a little. We may do it more to our satisfaction then than by either of us leaving our business for the purpose. . . . Respectfully yours,

NOTHING came of this. In due time the sale took place, and the Halsted-Knoedler "Van Marcke" was sold for \$825, Messrs. Knoedler & Co. being the buyers. Now for the sequel. Mr. Briggs calls upon the editor of The Art Amateur, lays the facts as stated above before him, and asks his assistance to get at the bottom of the matter. As Van Marcke is living, and, as all the world knows, is an honest man, the solution is not difficult. Mr. Briggs is requested to have his picture photographed. He does so, and the editor sends a copy of it to his Paris correspondent, Mr. Theodore Child, the well-known critic, requesting him to call on Van Marcke, show it to him, and ask him if he ever painted this same picture more than once. The editor visits Mr. Oehme, of Messrs. Knoedler & Co., and asks him what has become of the "Van Marcke" he bought at the Halsted sale. Mr. Oehme says he has sold it to "a party out-of-town," but declines to give the "party's" name. He says it is painted on a panel; he is quite sure that it is a genuine picture, and he supposes Mr. Briggs's picture must have been painted by Van Marcke some years after it. He shows an entry in his invoice book that the picture, or rather study-it is called "Étude des Vaches "-was bought last April for 4000 frs., from Boussod, Valadon & Co., the successors to Goupil & Co., in Paris (not 5000 frs., as stated in the letter to Mr. Briggs.)

MR. THEODORE CHILD has seen Van Marcke. What the painter has to say on the subject may be best told in Mr. Child's own words. Here is his letter:

MY DEAR MR. MARKS: I have submitted the photo of picture to Van Marcke, who recognizes in it his work; the original, he says, is a small panel, he believes about a foot long, but he does not remember the exact size; the signature in black; the panel was painted from nature a good many years ago.

Van Marcke considers that the replica of which you speak must be a forgery, for he has no recollection of having copied this picture. He makes a point of never painting two pictures alike; in his whole career he has, on perhaps half a dozen occasions, painted reductions of his own pictures, but always with the consent of the owners of the original work, his principle being that an artist has no right to make a replica of any work, because such a replica diminishes the value of the original. You may therefore conclude that if the replica in question is identical in composition with the

photograph inclosed, that replica is a copy and a forgery.

Van Marcke takes a great interest in this matter and he is prepared to give the owner of the replica the same information which he authorizes me to transmit to you, his desire being to aid you in your useful work of unmasking forgers and protecting the interests of the picture-buying You may therefore count upon his assistance in future, and he will be much obliged if you will keep him informed of whatever consequences your inquiry may have.

Yours faithfully,

An affair of a false Vollon, the original of which was lent by Boussod, Valadon & Co. to the "truquer" Bourdel, who had it copied by a painter named Duponnoisof course, it must be assumed, without their knowledge-has turned out badly for Bourdel. He has been condemned to a fine of three hundred francs, and the false painting has been confiscated. Boussod, Valadon & Co. are placed in an unpleasant position by the incident; for, though Bourdel pretended to them that he knew of a probable purchaser for the picture and only kept it three days, still his reputation was a very bad one, and they should not have had any dealings with him such as might enable him to play them such a trick. The counterfeit was discovered by the painter Vollon himself, in a dealer's window, and, becoming his own detective, he traced it to Bourdel, who maintained that he had it from a picture-dealer of London, since deceased. This explanation did not satisfy M. Vollon, who, remembering that he had sold the original to Boussod, Valadon & Co., went to them, and unearthed the facts.

A VERY interesting exhibition was that of the paintings, mostly by French artists but little known here, collected by M. Durand-Ruel, and shown by him at first in his rooms in Twenty-third Street, and afterward, for a week, preceding their ostensible sale, at Moore's auction-rooms. Besides several daring Monets, notably a view of the Maritime Alps from the "Valley of Nervia," and a polychromatic "Cliffs near Dieppe," there were some interesting water-colors and oils by Pissarro, Sisley and others of the Impressionists; a large and fine pastel by John Lewis Brown and several small oil-paintings by him; pastels of race-horses and jockeys by Degas, and many fine examples of painters of merit who do not belong to the Impressionist school, but who are almost as much ignored by the average picture-buyer-men like Lepine, Boudin and Michel. Boudin's "Sunset," with gray and yellow clouds reflected in a vast sheet of calm water, with a few vessels at anchor, is full of charm, and his big "Windy Weather at Sea" may be said to leave Clays and all other living marinepainters far behind. Lepine's "Moonlight" on a canal in a city, and his "Rue Cortot at Montmartre" are equally good, in a quiet, refined, and dignified way. It is not worth while to quote the prices given to the newspapers, for hardly more than a fourth of the pictures were actually sold. The withdrawing with a great flourish of two of the canvases, because no one would start them at \$1000, was simply a "blind."

IT will be surprising if the erratic awards by the anonymous Prize Fund committee this year do not affect seriously in future the quality of the pictures to be sent in. Especially just now, when the subscriptions seem in danger of "petering out," affording the means only of two prizes instead of five, with which latter number the proprietors of the American Art Galleries inaugurated the movement, would it seem to be expedient to have the awards made with intelligent discrimination. The falling off of subscriptions to the Prize Fund from \$10,000 to \$4000 indicates dissatispart of the subscribers, which comes chiefly, probably, from out of town, who may well doubt that all "the art museums or art institutions in the several cities represented in the subscription" have been fairly treated. It is generally known, of course, that the New York Union League Club-which certainly cannot fairly be called either an "art museum" or "art institution"—was awarded last year one of the prizes, F. D. Millet's admirable "Inn Interior." It may also have reached the ears of some of the out-of-town subscribers to the fund how this award was made by

a private bargain with certain members of the Union League, who subscribed on the express condition that this particular picture should go to their club. That the Union League Club is again this year awarded one of the prize pictures when there are only two, and the other—Mr. Gay's landscape—goes to the Metropolitan Museum, would indicate that the subscribers to the Prize Fund are narrowed down to this city and that there are not many of them even here,

\* \*

THE third "sale," within a few weeks, of the inevitable "Hazeltine collection," took place at Moore's Art Rooms since the last issue of this magazine. This time, however, it was not given out as belonging to the enterprising Philadelphian. There were probably two reasons for this departure from a favorite practice. One is that the public is getting very tired of the "chestnut" known as "the Hazeltine collection." The other probably was that Mr. Hazeltine was not quite proud enough of his "selected examples and cabinet gems by the greatest living artists," as the pictures were unblushingly described in the catalogue, to associate his name with it; for, be it understood, however cavalierly he may treat the ordinary picture-buying gudgeon, he desires to stand well with the big collectors. To do him justice he is a bold speculator in paintings, and generally has in stock many pictures of great merit. But let not the public be deceived—these are not the ones Mr. Hazeltine allows them to buy at his auctions (except at his own figures). Quite the contrary. Such pictures are reserved for private sale, where they can be "protected." As a bait for the casual picture-buying gudgeon, it is true that they are put on view, sandwiched among such pictures as the dealer may be glad to sell at almost any price. But they are only to look at; not infrequently they are really sold at private sale before they are put up at auction. Let me be explicit and give a specimen instance of Mr. Hazeltine's way of doing business. The following case is selected because it is of very recent occurrence, and is what Mr. Augustin Daly would call " of contemporaneous human interest." It is a little comedy itself, so let us use the dramatic form of dialogue and action:

Scene I. (Moore's Art Rooms). Mr. Moore and Mr. Hazeltine. Enter Mr. Sweeney (which is not quite his name), a noted collector. Goes up the stage and examines the pictures. Mr. Hazeltine follows him. They converse confidentially. Exit Mr. Sweeney.

Scene II. (The same). Mr. Hazeltine and Mr. Moore discovered in angry altercation.

Mr. Moore. (Loquitur). No, sir. Of course I will not accept \$1000 for my commission on the pictures you sold Mr. Sweeney. They come to \$43,000, and my ten per cent commission amounts to \$43,000.

Mr. Hazeltine. Very well. I'll call the sale off with Mr. Sweeney, and you'll get nothing. Scene III. (The same). Time, evening. Brilliant illumination. Auction in progress. Public bid on pictures sold to Mr. Sweeney, but they don't get any of them.

Scene IV. (Street in front of Mr. Hazeltine's place of business.) Cartman loading pictures. Enter Mr. Moore.

Mr. Moore. (Recognizing pictures.) Hallo, my friend, where are you taking those pictures?

Cartman. Shure, they're goin' to Misther Sweeney, sorr.
Scene V. (Art Editor's Office.) Art Editor and Mr. Moore,

Art Editor. Then why don't you sue Mr. Hazeltine and get your \$4300 commission?

Mr. Moore. Oh, it would never do to get the reputation of having trouble with my consignors. I'd rather lose the money.

THE Bing auction sale at Moore's afforded golden opportunities for embryonic collectors of Japanese bronzes and Chinese and Japanese porcelains. The first two days the goods were almost given away. The auctioneer, by order of Mr. Getz, the resident partner of Mr. Bing, announced that the sale was not wholly "without reserve," for there were certain objects of great value, and these, in some degree, were to be protected. The habitués of the rooms, apparently, were disconcerted by this unusual frankness. The attendance was small, the auctioneer was unequal to the occasion, and, altogether, the advantage of selling an excellent lot of choice Oriental art goods, with the guarantee of a house like that of Bing, was wholly thrown away.

THE critic of The Sun sees in the solitary examples by T. W. Dewing and Louise H. King a "singular outbreak that has taken place in New York in the spirit of Burne-Jones, and the melancholy offspring of Dante Rossetti." Of "The Lotos Eaters"—the chef d'œuvre of the lady named—he delivers himself after the following caustic fashion:

"Miss King denies us none of the fair proportions of decay, be it of the body or of the mind or of the raiment, and our inference of the episode she portrays would be that the poets Phthisis and Necrosis, the one with harp and the other with pipe, had summoned forth to melancholy musings the fair Anamia, her sister Atrophia, and the sad-eyed Chlorosis, and that, followed afar by the maids Hysteria, Chorea, and Aphasia, they glide abstractedly toward the depths of the Dyspnæan Wood, where, beneath the patulous upas, the henbane exalts itself, the snakewort spreads, and the nightshade expands, there to raise a mild and gentle form of intellectual sheol."

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PROFESSIONAL dealers are not the only ones who have queer transactions with picture-buyers. Certain New York "gentlemen," who trade in paintings in an amateur way, could give points to some of the regular dealers. Mr. Washington E. Connor, were he so inclined, could tell a very interesting story of a Wall Street gentleman of his acquaintance who, happening to be "short of the market," obtained from his friend a large loan on certain canvases alleged to be by Dupré, Corot, Rousseau, and the like, and supposed to be worth many times the money advanced, but which turned out to be so decidedly queer that the loan was called in suddenly and peremptorily.

PICTURE-BUYERS are advised to have their receipts made out as follows:

"Received from Mr. P. Gudgeon the sum of One Thousand Dollars in payment for the picture (give the title), by (name the artist), painted on (state whether canvas or a panel), the size being (give exact proportions)."

No reputable dealer can reasonably object to giving such a receipt. I purpose to publish the above, from time to time, as The Sun does its cholera mixture formula, as something which the prudent reader should always have at hand.

THE executors' sale, on April 29th by Ortgies, of the pictures of the late Mrs. Elizabeth D. Vail and others, containing many of Kensett's landscapes, including some of

his best, calls to mind a notable sale at Association Hall in March, 1873, which lasted a whole week. Kensett's works were on that occasion the great attraction; they were "boomed" mightily by the press and by the many friends of the artist; the 695 pictures in the collection brought \$137.944.44—a very remarkable thing in those days, for this sale was the first one of real magnitude in this country, it preceding by three years the John Taylor Johnson sale. At the recent auction, at Ortgies's, several of the same pictures by Kensett were resold. Mrs. Elizabeth D. Vail was a sister of Kensett and bought largely at the 1873 sale—affording, after a lapse of fourteen years, an instructive comparison of prices. Below are a few examples:

No.	Subject.	Buyer.	Price.	Price, 1873.
7.	Judge Housels's Threshing-Floor	Goodridge	25.00	\$ 81.00
	On the Shore, Darien			
59.	Waiting	W. H. Osborn	70.00	150.00
64.	Arcadia		40.00	180.00
65.	Chief Mountain	F. Bianchi	65.00	122,00
66.	A Cool Retreat	Goodridge	100,00	271,00
68.	Narragansett Coast,	Goodridge	200,00	180.00
73.	Brook at Ramapo	R. M. Olyphant	100,00	746.00

The other Kensett's sold equally low. The reputation of Thomas Cole did not suffer so much by the prices paid for the four pictures painted by him; for, although Lanthier got No. 85, a "Campagna" (12x12), for \$80, and No. 86 (12x12)—ruined temples in Sicily—went for \$55, Mr. T. W. Strong paid \$725 for No. 87 (48x32)—more ruined temples in Sicily—and Mr. Robert Hoe gave \$950 for No. 88 (48x32), "Sunset on the Arno." One might suppose the interest in the once idolized Kensett, small, indeed, when David Johnson's portrait of him was knocked down for \$50. But, on the other hand, Leutze's portrait of Hawthorne—rather poor as a work of art, certainly, but historically valuable—fell to Lanthier for \$110. I hear that Mr. W. H. Osborn bought the painting from Lanthier and will present it to the Metropolitan Museum.

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An agreeable surprise awaited the visitors at the private view of the new loan collection at the Metropolitan Museum of Art. In addition to "The Horse Fair," by Rosa Bonheur, presented by Mr. Cornelius Vanderbilt, and the valuable little collection of paintings given by Mr. George I. Seney, including examples of Israels, Mauve, George Fuller, F. D. Millet, and George Inness, there was hung Meissonier's famous "Friedland-1807," as the gift of Mr. Henry Hilton, and, immediately opposite it, from the same donor, was "The Defence of Champigny," by Detaille, a splendid example of that admirable painter of military subjects. Another gift to the Museum was from Mr. Horace Russell-Piloty's "Thusnelda at the Triumphal Entry of Germanicus into Rome," which, like the Rosa Bonheur and the Meissonier, was in the lately dispersed A. T. Stewart collection. There is little doubt now that the Meissonier will be put in proper order. Mr. Avery, who is on friendly terms with the master, will, doubtless, as one of the Trustees of the Museum, see that this fine work is saved from ruin. As I have remarked before, it should be "relined" and then retouched by Meissonier. Among Mr. Seney's gifts there is nothing more charming in sentiment or finer in execution than Israels's "Expectation," the picture of a young peasant woman lovingly busy with her needle beside an empty cradle. Further gifts to the Museum on this occasion were "Resignation," by Ferdinand Schaus, presented by Mr. William Schaus, who also gives "The Vintage," a fine example of Lhermitte. A capital bit of Irish genre, "On the Old Sod," by William Magrath, is the gift of Dr. William Carr.

FOR some time past, I have been told that certain pictures, supposed to have been sold at the Mary J. Morgan sale, were being offered in this city, but I refused to believe it. Now a perfectly responsible and trustworthy informant assures me that the following seventeen pictures, supposed to have been knocked down to the highest bona fide bidders, were really bid in for the executor, with the knowledge and consent of the auctioneers, and that they are now on storage at the Lincoln Safe Deposit Warehouse, patiently awaiting a private purchaser:

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No.	Artist.	Title.	Cost.	in for.
11-7	Froyon	"Cattle and Horses"	\$3,000	\$1,050
16-1	Mettling	" Domestic Interior"	3,500	800
21-1	hermitte	Spinning"	2,500	1,000
45-1	Dupré	"Stormy Weather"	4,000	1,700
70-1	Diaz	"Moonlight Concert"	7,500	2,400
72-	Froyon	"Coast near Villiers"		8,100
131-1	Monticelli	"Adoration of the Magi"	3,500	1,300
156(	Gérôme	"The Tulip Folly"	15,000	6,000
162-0	Couture	"A French Republican, 1795"	700	825
168-	A. P. Ryder	The Resurrection"	350	375
178-	lissot	"In the Louvre"	2,000	1,600
192-1	Roybet	The Connoisseurs"	5,800	3,000
200-1	Meyer v. Bremen	' Evening Prayers"	3,460	2,700
210-1	Diaz	The Bathers"	4,500	2,400
214-1	Pasini	Barracks at Constantinople"	3,600	2,300
234-1	Millet	'The Spinner"	17,000	14,000
		" Madonna, Infant Saviour and St. John"		9,000
-	-			

THE prices and the names of buyers at the Henry Probasco sale at Chickering Hall are given on another page. Much scandal has been caused by the well-founded rumor that, before the sale, a check for \$100,000 passed from a member of the American Art Association, which conducted it, into the bank account of Mr. Probasco, Including four pictures sold, which were not catalogued, the receipts ostensibly were \$168,920. There is little doubt, however, that some of the pictures were disposed of after the sale and that others are still unsold. Thus closes the art season in New York, a busy one, and not without its bright side, but so full of scandalous transactions that the buying public will do well to consider seriously some plan for the better protection of its interests.

THE new cover of The Art Amateur was designed by Mr. F. Hopkinson Smith, to whom the prize of \$100, offered last winter, has been awarded.

THE PARIS SALON OF 1887.

AMONG the few really great works in the Salon of this year, the foremost, to my mind, is the simple and impressive vision of the "Last Supper," by F. C. von Uhde. For the painter of this scene the important thing is to conceive a vision of it such as shall strike us by its simple psychological verity rather than by any straining after an unattainable material verity-a vision which, besides this intellectual quality, shall present also all the multiple graces of an artistic creation-composition, color, the charm of true attitude, of significant gesture, of a hand modelled in light, of the folds of a robe studied in shadow, of a head painted with all the mysterious gradations of local color, of a group posed precisely in the complex conditions of ambient atmosphere. All these qualities and all this charm I find in Uhde's picture, not at all diminished by its anachronisms: A long room, with smoky, unceiled joists; to the right an open fireplace and andirons, and logs smouldering on the hearth; in the background the wall of the room pierced by an oblong window, glazed with diamond panes of glass, through which we see a suave landscape, tinged yellow and rose with the rays of sunset that streak the blue sky; from the ceiling hangs a wrought iron lustre; on the long, rough table is laid a white cloth, and on the cloth are pewter platters and drinking-horns, and Christ and the twelve Apostles are sitting round the table on rush-bottomed stools. Christ wears a red robe; the disciples, barefooted, are clad in sleeved garments and cloaks-the nondescript garb of the humble and of the toilers, such as we find alike in the pictures of Rembrandt and of J. F. Millet-garments of that brown tone which the French peasants picturesquely call "couleur de travail" or toil-color. Christ is in the act of raising the symbolic cup, and the Apostles are listening in various attitudes of rustic attention. This picture is the work of a master, and worthy to be placed in company with master-works.

Gotthardt Kuehl, in his "Orphelines," proves himself one of the most exquisite of living painters and draughtsmen. The scene is very simple: A bright room with a few pictures on the soft gray walls; a company of little orphan girls in red sitting at table; in the middle distance a superior serving out soup; in the foreground a young woman in red, with a white cap, carrying in some delicacies. But what exquisite painting! What verity in the aërial situation of the different figures! What charm in the reds and the pinks of the dresses and faces and in the white notes of the caps and aprons!

By Émile Barau are the two finest landscapes in the Salon, "Au Soleil," and "A Winter Day." In both these pictures the artist has rendered light with incomparable intensity; in the former picture, sunlight enveloping a brilliant and luxuriantly green sweep of meadow and foliage; in the latter, the cold, clear light of a bright winter day shining on leafless trees.

'Le Soir de la Vie" is a large, semicircular panel, by Albert Besnard, destined for the decoration of the marriage-hall in a Parisian "mairie." It is a soft blue nocturne, heightening into tones of rose, pearly gray, yellow, and white. To the right, on the brow of a hill, is the arched porch or vestibule of a cottage, and a flight of steps; through the open door we see the glow of the fire and the figure of a man at the hearth; leaning over the wall of the porch is the young wife and two little children, who are peering curiously at the old folks who sit outside on a bench wrapped up in their cloaks. Below, to the left, is the distant village, with the roofs and chimneys and lights in the house-windows. Above is the vast expanse of dusky blue, star-spangled sky, whose mystery absorbs the upturned gaze of the two old people whose venerable musings give to this poetical and noble composition its title, the "Evening

"Reichsoffen," by Aimé Morot, represents the terrific panorama of a battle-field, whose luminous green expanse is fiercely rent and furrowed by various cavalry and artillery manœuvres in the distance, while in the foreground is seen a squadron of cuirassiers charging with thundering impetus full face against the deadly hail of the enemy's fire, and full face to the spectator. Aimé Morot's "Cavalry Charge at Rezonville" was one of the marvels of the Salon last year. "Reichsoffen" is one of the great pictures of the present Salon, and one of the greatest military pictures ever painted. It is only by comparison with work like this that one can estimate at its true value, the patient, laborious and conscientious talent of Meissonier, capable, it is true, of producing ad-

mirable work, but work in which the painstaking is always obvious, work whose execution presents no mystery and implies great natural aptitudes, but not aptitudes of such rare, direct and unhesitating power as those which Aimé Morot displays in these two pictures. Meissonier's cavalry charges are still-life pictures compared with this fearful dash of Morot's cuirassiers on the battle-field of Reichsoffen.

Among the sculpture, a marble statue of Diana, by Falguière, in majesty of pose, plastic beauty and perfection of modelling, is a pure masterpiece. Thus I conclude my personal list of the great works of the Salon of 1887, whose authors are Falguière, Aimée Morot, Albert Besnard, Émile Barau, Kuehl, and Uhde. And next to them I would mention with particular honor a portrait of a lady and her child, by Moreau de Tours; a Norwegian landscape, a lake and a boat, with figure, "Le Soir de St. Jean;" and a second French landscape, "Le Soleil de Mars," by Skredsvig; a symphony in white, and a marvel of painting, by J. F. Raffaëlli, "La Belle Matinée;" "Hay Harvest," by Léon L'Hermitte, certainly the masterpiece of this strong and personal painter of realistic peasant life and landscape; a view of the entrance to the port of Marseilles, by Vollon; landscapes by Damoye, Binet, Petitjean, Gagliardini, Guillemet, Desbrosses, and François Flameng's decorative composition for the staircase of the new Sorbonne. In the centre of this we see Abelard and his school on the Montagne St. Geneviève, with old Paris in the background; in the left-hand compartment St. Louis is seen giving the charter of the Sorbonne to Robert de Sorbonne; on the right Jean Heynlin establishes the first printing-press in France in the cellars of the Sorbonne.

Now we come to the Salon in general; Bouguereau, chief of the cold masters of absolute material perfection, shows "Victorious Love," and a portrait of an aristocratic little girl in white, with her beautiful boots reflected in the glassy surface of a beautiful marble floor. Benjamin Constant surpasses himself in marvellous painting in an idol-like Theodora clad in rich stuffs stiff with gold and precious stones. In his other picture, "Orpheus," this artist shows a tendency to put thought into his work, and his talent is vigorous enough to permit us to expect greater things from him in the future. Cabanel's-great Heavens, must I speak of Cabanel? Here is the work: a woman in profile, Cleopatra says the catalogue; at her feet a miserable panther stuffed with straw and adorned with two blue glass eyes; a background of chromo-lithographic architecture; to the left some chocolate-colored marionettes simulating the pangs of abdominal disorder. Cleopatra is covered with celluloid sham jewelry, and is supposed to be watching the effect of various poisons on unhappy slaves decently clad in swimming drawers. Cormon's gigantic canvas, on which are painted men and women dressed summarily, and brandishing palm-branches as they dance round the victors of Salamis, is a huge failure! A failure, too, the "Death of Cæsar," by Georges Rochegrosse, and "Herodiade Dancing Before Herod;" clever, theatrical, and null, Georges Clairin's "Apotheosis of Victor Hugo." Carolus-Duran exhibits a nude female-" Andromeda," says the catalogue; "Caroline," protests the model-and a garish portrait of Mme, de Greffuhle and her two children; Jules Lefebvre, a pretentiously aristocratic portrait of a little boy and a little girl, brother and sister-the attractive children of Mrs. Ogden Goelet, of New York; and " Morning Glory," a marmalade of poudre de riz, veloutine, lipcosmetic, and paper flowers, and offered as an allegory of Spring! Henner, two decorative patches-red hair, pearly flesh, and red drapery on the bitumen background necessary for the success of the trick, and a marvellous trick it is, and charming the result. Here is J. P. Laurens with a small mediæval picture of a religious fanatic, gesticulating before a tribunal of judges, dressed with historical exactitude. Here is Hector Leroux with pretty classical anecdotes; Virgil's tomb at Naples, and a Pompeian Venus, with accompanying figures. Still prettier are Jean Aubert's allegories of "Love's Diorama," and "Les Gardeuses d'Amour," painted in nacré tones like those lovely fans which you see in the Passage des Panoramas. Albert Maignan shows us a mediæval monk painting a carved wood "Station of the Cross;" Luminais, a warrior of the age of chivalry, caring for his wounded horse; Laugée, a funeral in the country; Renouf, an old sailor toiling at a capstan and hauling a boat up a stony beach; Fourié, a clever, open-air wedding-breakfast in the provincesa picture which has humor, study of character, and

other qualities, but no aspect of open air. Anton Mauve exhibits sheep and landscapes both in oil and in water-color. There is a very distinguished pastel portrait of a lady by J. E. Blanche; J. A. Meunier has a luminous picture of an old priest in his garden, with, in the distance, the village roofs illuminated by the golden light of the setting sun; Fantin, two excellent portraits, and Roll a large picture of "War." This latter is certainly dramatic, and the effect is obtained by purely picturesque qualities and not by violent incident, for the battle is not seen. The regiment of infantry is marching to the front under fire and in a dank gray landscape which is real open air. Roll's picture is fine, but nevertheless it is far below Aimé Morot's in intensity of interest and observation.

The two pictures by Jules Breton, "A travers Champs," and "Fin du Travail," can scarcely be described. In each one the landscape is rich and poetical. The peasant women who animate it are fair to see, and the sunset effect is gorgeous, and prodigiously rendered by a master who is a poet as well as a painter. Very clever is Tuxen's vast panorama of a beach at twilight with a fish-market, and groups of sailors busy hauling up their boats, and variously occupied; very clever, also, the charming forest landscape, with running fawns, by Felix de Vuillefroy. In the Paris Salon there is no lack of cleverness, and I might cite fifty more pictures full of this quality without exhausting the list.

The American exhibitors are more numerous than ever this year, and no less than one hundred and three are represented in the section of oil-painting, twelve in the sculpture department, three in the engraving, and thirteen in the section of water-colors and pastels. Among pictures on the line are C.S. Reinhart's Washed Ashore," Carroll Beckwith's portrait of Mr. Walton-the strongest portrait I have yet seen issuing from a New York studio-Walter Gay's "Richelieu, E. E. Simmons's "Vieillard et Enfant," E. L. Weeks's "Bayadères," Eugène Vail's "Veuve," Lionel Walden's very clever picture, "On the Thames," F. A. Bridgman's Terrace Roofs of Algiers," H. R. Butler's "Moonrise," Mrs. E. L. Chadwick's "Five o'clock Tea," Ch. L. Davis's delicate and suave sunset landscape, "The Last Rays," Sarah B. Dodson's "Étoiles du Matin," W. T. Dannat's small portrait, Charles S. Forbes's capital portrait of a lady, Miss Elizabeth Gardner's "Innocence" and "The Farmer's Daughter," Jules Stewart's "Bougival" and his pastel portrait of Miss. Stewart, Wm. H. Howe's landscape and cattle, Ridgway Knight's beautiful landscape, "In October," one of the best pictures of the kind in the exhibition, Miss Lee-Robbins's portrait of a lady, almost as good as if Carolus Duran himself had signed it, Henry Mosler's genre picture, "Visite de la Marquise," Ch. Sprague Pearce's "Saint Geneviève," R. V. V. Sewell's "Winter," and G. Hitchcock's "Tulip-growing." In all there are twenty-two American pictures on the line, which is more than can be said for the pictures of any other foreign nation participating in the exhibition. Mr. Hitchcock is a débutant at the Salon, but his début is very brilliant, and the Jury, very much struck by his work, has given him a fine place in the Salon carré. His picture represents bands of tulips in flower: in the background a house and a curtain of trees; in the middle distance a Dutch lady choosing the tulips she will

Among the American sculptors, Messrs. Van der Kemp, Bartlett, Donoghue and Boyle exhibit important works, which are well placed in the sculpture garden, and represent respectively "St. Julien l'Hospitalier," 'Eleveur d'Ours," "Nymphe Chasseresse," and "The Stone Age in North America." Mr. Bartlett's group is very pretty and clever, perhaps the daintiest piece of American sculpture which we have yet seen in Paris. Want of space, however, prevents me from noticing these groups at length, which I regret, as I regret not being able to devote a whole article to the splendid exhibition of French sculpture. All I can do is to enumerate some of the capital groups of the year which escort the radiant beauty of Falguière's Diana, namely, Saint-Marceaux's fountain "Mousse de Champagne," Moreau-Vauthier's "Statue of Grief," Fremiet's gigantic gorilla carrying off a woman, Delaplanche's "Notre-Dame des Brebières," Stanislas Lanvi's Epave," and the definitive marble or bronze execution of the striking works of last year's Salon, Alfred Boucher's runners "At the Goal," Desca's "On Veille," and Desbois's "Acis" changed into a river. As usual the French sculpture appears to be in a most flourishing and healthy condition,

THEODORE CHILD.



THE SOCIETY OF AMERICAN ARTISTS.



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HE ninth exhibition of the Society of American Artists is held in the handsome new gallery which Mr. Yandell has just erected at Nineteenth Street and Fifth Avenue, and the gallery and the exhibition appear so well fitted to each other in every respect that it is probable that the conjunc-

tion may be repeated for many seasons to come. The collection of paintings is probably not much better than that of last year, but it strikes the spectator as so satisfactory, varied, and original that the general popular impression seems to be that it is the best that has yet been shown. There are no historical paintings at all, and no illustrations of certain sentimental quotations from the poets, as is so much the fashion in the English school; but there are plenty of landscapes and portraits, several decorative pieces, paintings of stilllife and of the domestic genre. Mr. Dewing's muchdiscussed picture may possibly come under the head of religious painting as it has a scriptural title, but both the landscape and the graceful young Tobit, draping himself in his net, are better idealized, and more heavenlyminded, apparently, than the angel. The latter-a bony, ungraceful creature-comes forward in the middle of the picture draped in yellow and plucking at a harp, while he (or she) looks up to heaven with wide-open, watery blue eyes and a rapt expression. The beauty in color of the level meadow in which the scene takes place, and of the tender sky behind the figures, is admirable, and there is no other incident; the long, gray gulls' wings, which extend horizontally from behind the angel's back, complete the figure by giving it that certain grace of picturesque awkwardness which Mr. Dewing so well affects. Mr. Thayer's "Woman and Swan," which hangs near, is somewhat more complete in itself; the head of the Leda might have been more interesting, and her drawnup right knee does not seem to be altogether necessary; but there is good science of painting displayed in the flesh color loaded on with a palette-knife until the necessary truth of color and (sufficient) accuracy of modelling is obtained. The swan is not very feathery in texture, but he is rounded and ponderable, and the subdued gray tones of the grassy bank complete a very handsome scheme of color. Kenyon Cox's large decorative group, enlarged from one of his designs in "The Blessed Damozel," is just a trifle empty, but is very good in color and dignified in character and composition. The Muse of Painting-who probably belongs to the Venetian school-sits nude, palette in hand, and the Muse of Poetry, draped in white, and with her back turned to her companion, thrums her harp absorbed in her own inspiration. At her feet is a laurel-wreath and at those of her sister some roses; behind both figures is a flat blue sky that sets off very well the flowing red hair of the nude figure. The other is much less graceful; she is open to criticism in the matter of the distance between her eyes, of the inelegance of her arms and hands, and of her too realistic feet. Mr. Cox's small picture of a naked-not nude-" Bacchante" might, with advantage, have been omitted from the exhibition.

Wyatt Eaton sends a beautiful little study of a nude "Reader," the property of Miss Clara Louise Kellogg, and La Farge appears with four characteristic works. "The Sphinx" is a curious little femininity sitting upon her haunches and with palpably useless butterfly wings growing out of her pretty shoulders; the "Lady of Shalott" drifts down the river through one of Mr. La Farge's variously-colored twilight landscapes, and in a boat that looks somewhat too much like a bath-tub; and the "Girl Reading" is a strong study, warm in color, of a head seen from behind, over the shoulder. Mr. Blashfield's "Tea Rose" is a pretty and ingenious arrangement of a young girl in a marble seat that suffers from lack of good drawing; and Mr. Millet's "Pompeian

Slave" is a study in reddish browns, the blonde handmaiden carrying an earthen jar carefully on her shoulder. Of the few flower-pieces the best is Mr. Thayer's most charming roses, owned by Mr. Thomas B. Clarke.

The strongest feature of the exhibition is the display of portraits, which ranges through bronze and plaster and very varying styles of painting. Mr. Brewster's sketch-bust in plaster of Mr. Beckwith is a fair likeness, and Mr. Elwell's, of a young lady, is a rather better one. Mr. Dewing's little portrait of a lady in a gray dress, seen in profile, and mounted in a very handsome lace-work frame, is probably the most completely satisfying piece of workmanship in the collection-anything more complete, refined, and artistic it would be difficult to find in modern gallery. Robert R. Brandegee has painted a portrait of Mr. Flagg, the artist, that has almost as many good qualities as Mr. Dewing's, and Alden Weir one of a young girl in a gray coat that is of his very best. His portrait of his brother, John F. Weir, is a strong study, the size of life, and with the conventional black background. Mr. Chase, the President of the Society, signs five canvases, which, as he exhibits his works on no other occasions, is not a large number, and none of these canvases are of the biggest. His smallest is a clever little decorative sketch made in Prospect Park, Brooklyn, and owned by Mr. Clarke; three of his others are likenesses of various feminine sitters, one in gray furs, gracefully arranged against a lively red wall, one of a little girl in a white frock and twinkling black legs, and the third, in walking costume, holding her umbrella in one of those natural and spirited poses which this painter so often hits. A new-comer, Edmund C. Yarbell, of Boston, sends a full-length portrait of a slender, intellectual-looking young woman in a black dress, with her hand resting on a little table, that is full of more than promise, and Mr. Rice exhibits another full-length portrait, of Miss Phœbe Russell, that is so ingenious in costume and color, so well-considered in all respects, that it is one of his best works. Mr. Bunker's comely young lady who sits at a table near by has not been so well considered; her dress is quite uninteresting, she seems to want something more about her neck, and something to do with her hands, and she sits in one of those conventional atmospheres of nothing but paint, of which our portrait-painters are so fond. Nevertheless, she is charming, and the spectator wishes that he knew her.

Mr. Thos. Eakins, of Philadelphia, who is always interesting-and sometimes aggravating-sends five contributions to the exhibition, of which two are portrait heads of men. Of these, one, at least, is so serious, so well observed, so conscientiously rendered as to make it a work of high artistic value; the two bronze panels, "Knitting" and "Spinning," are interesting chiefly with regard to the liberties which the artist has taken with his "field," pushing it in or pulling it out according to his convenience. In his portrait of a lady, with a dog lying at her feet, he has followed various theories of painting in different parts of the work, a very good one in rendering the dog, and an unfortunate one-of much consideration given to details and none to the general effect-when he came to the painting of the lady. Carroll Beckwith has but one theory, an excellent one, to paint as much like Velasquez as he can, with occasional variations à la Carolus-Duran. If he does not succeed altogether it is to be remembered that it has always been found difficult to paint as well as Velasquez did, and that the painter displays his intelligence in casting aside at once all the pretty, delusive, artistic fads that come between him and the moon at which he aims.

On the landscapes of the exhibition a chapter might be written; they are not very numerous, nor very big and important, and they are all placid and modern in spirit, but they illustrate very various individual ways of painting great nature. Homer Martin, for instance, in his picture, "Behind the Dunes, Lake Ontario," does well to give us a definite geographical title to his work, so great is his indifference to topographical details in his beautiful, mysterious, unreal-looking landscape; Walter Palmer, on the contrary, delineates his winter-scene with the exactness of a camera, and is content to supplement

his photograph with the real whites and grays and brittle, beautiful bluish-greens of icy winter. There are three entirely different theories of painting moonlight exemplified in the collection; Mr. Coffin's sober, accurate, learned modelling of his landscape, like a relief-map, with his back to the queen of night; Mr. Minor's more conventional, much less "true" rendering, which, nevertheless, contrives to get a good deal of the beauty and mystery of the occasion, which may be the most important thing after all; and Otto Stark's clever, somewhat tricky scheme which arrives at a very good painted counterfeit of the actual light and shadow.

Wm. L. Allen, in his "Five o' Clock," presents us in a French drawing-room with a wide expanse of darkly waxed floor, a few guests spotted about, and a nice little girl in the distance playing the violin; George Brush goes back to the unknown times of the Mexican and Central American civilizations and paints the Aztec sculptor chiselling his mysterious reliefs—this picture has already been described in our columns; and Jno. R. Stites goes still farther backward to the "Mesozoic Age," when the unfinished earth swarmed with vast reptiles. Mr. Carlsen, less imaginative, but an excellent painter, contents himself with every-day "Cod-Fish," "Still-Life" and "Cape Ann Sands," and Horatio Walker, still more prosaic, has done a beautiful little study of a "Barn-Yard" with pigs of an uncomfortable veracity.

### THE PARIS PASTEL EXHIBITION.

THE third annual exhibition of the Société des Pastellistes Français opened on April 2d in the gallery of the Rue de Sèze. Unfortunately, there is little good to be said of the show; like the Aquarellistes, the Paris Pastellistes seem to be in a state of decadence, with the exception of Albert Besnard and Léon Lhermitte. Mr. Besnard lays himself open to the reproach of getting too much amusement out of his art, in the sense that he produces quantities of studies which are always interesting, often charming, and invariably full of talent, but these studies do not lead to any serious work, any picture, any composition of lasting importance. In this exhibition Mr. Besnard is represented by eighteen studies in pastel, one of which is a pastel of a horse, life-size, standing in a farmyard, which is also life-size. Léon Lhermitte exhibits half a dozen rustic scenes of mowing, reaping, gleaning and field labor which are most fascinating works, and two interior scenes, a family, and some dressmakers at work, which charm by their sincerity, their delicate observation and their very personal treatment. Lhernitte is decidedly a great artist in pastel and charcoal. But, with the exception of Besnard and Lhermitte, whom can we mention with praise out of the twenty exhibitors? Madeleine Lemaire, of course, for her talent is acknowledged; Paul Hellen, perhaps, for his submission to the influence of Sargent; Cazin, for some landscapes which he could have treated equally well in oil-painting. Gervex. Duez and François Flameng do not improve their reputation by their pastels. Émile Lévy and Dubufe give dazzling proof in reds and blues of the irremediable vulgarity of their natures. Nozal sends twenty landscapes to show that we have been over-rating him. But, enough: it is useless to particularize. The general impression of the third exhibition of the Société des Pastellistes is that it is mediocre and disappointing.

An anonymous circular has been received, calling our attention to the fact that bills have been introduced into both the National and the State Legislatures making it a felony to publish advertisements relating to "disgusting" maladies, and asking our assistance to defeat the measure. So far from being willing to render such aid, we hope sincerely, in the interests of common decency, that the crusade will be successful. It is our inviolable rule to refuse admittance to our columns of patent medicines of any kind; and, so far as we know, The Art Amateur is the only publication in the United States that lives up to this rule.



PORTRAIT OF SIR FREDERICK LEIGHTON, PRESIDENT OF THE ROYAL ACADEMY.

DRAWN BY THURE DE THULSTRUP, AFTER A PHOTOGRAPH BY KINGSBURY & NOTCUTT, LONDON.

### SIR FREDERICK LEIGHTON.

OF the few living English artists who have attempted grand decorative compositions, the subject of this article is, if not in all respects the most successful, at least one who has justified his ambition and the encomiums which have been bestowed on him by critics reasonably anxious to see English public buildings beautifully deco-

rated by English painters. Indeed, there is but one English painter who may be held to be, in a single particular-in drawing-his superior; and Mr. Burne-Jones, who is that one, is himself open to criticism on the score of affectation, against which Leighton's reasonableness and calm good sense are proof. Contemporary English art, and all art influenced by it, owe him, therefore, a great debt. He has led the way toward that general public appreciation of decorative form and color which is, perhaps, the best characteristic of the present English art movement. His example, too, has undoubtedly tended to keep it free, as a whole, from the mysticism and the sensualism affected by several of his contemporaries. There is nothing that is fleshly, nothing that is unhealthy about his work. It is pure, reasonable, always based on study of nature, and always holding fast to fact. Such painstaking study of archæological and other detail as he makes, added to his unusual technical gifts and acquirements, would alone make of him a remarkable painteranother Alma-Tadema, we might say; but his talent for monumental grouping, his command of sweeping lines and broad contrasts of color, put him on a distinctly higher plane. All these qualities are very nearly as evident in his easel pictures as in the great mural compositions, where they more properly belong; and, as regards the former, they have, perhaps, acted to lower his reputation with people who look to pictures of that class for amusement or for sensuous charm, but not for grandeur of any sort; but, when brought before the fresco of the "Wise and Foolish Virgins," or the "Arts of Peace" and "Arts of War," the splendid decorations in the South Kensington Museum, even such persons must admit themselves to be in the presence of a master.

Frederick Leighton, the son of a physician of reputation, was born at Scarborough, in 1830. He received his first les-

But his vocation was still undecided when, in 1845, he met at Florence our American sculptor, Hiram Powers, who, highly pleased with some drawings which were submitted to him, told the young Englishman that nature had intended him for an artist, and that, though he made it a rule to discourage lads from following

that calling, in his case he could not do so.

This decided the elder Leighton to send his son to the "Accademia delle Belle Arti," where, under Bezzuoli and Segnolini, he began to paint in oils, and he also studied anatomy, under Zanetti, at the Hospital of Florence. Afterward, at the age of seventeen, he became a pupil of Professor Becker, at Frankfort.

His earliest works "Cimabue Finding Giotto,' which, when exhibited at Frankfort, was praised for its

color, and "Othello and Desdemona," both painted in From this time to 1853, when he settled at Rome, he lived alternately at Paris, Brussels and Frankfort. His master, at this time, was Steinle, who did him the good turn to advise him against exhibiting, for his style then was mannered and meretricious.

His first Academy picture, "Cimabue's Madonna Carried in Procession Through the Streets of Florence,"



"THE LIGHT OF THE HAREM." DRAWN BY C. E. WILSON, AFTER THE PAINTING BY SIR FREDERICK LEIGHTON, P. R. A.

sons in drawing from Signor Melli, at Rome, in 1841. was shown in 1855, when he was twenty-five years of age. Another work of the same period, "The Reconciliation of the Montagues and Capulets over the Bodies of the Lovers," is owned by the estate of the late Joseph Harrison, of Philadelphia. Mr. Harrison got it several years ago from Mr. Gambart, the dealer, who brought over the canvas, experimentally, with several other

modern English pictures which did not find a good market. We know of but two other easel pictures by Sir Frederick Leighton in this country; an "Odalisque" watching the graceful movements of a swan, which is in the collection of the late William H. Vanderbilt, who bought it of Mr. Agnew, the London dealer, and an "Ideal Head" bought last year by Mr. William H. Osborn, of this city. Passing by a number of other works, not without merit,

we come to the "Actæa," painted in 1868, after a visit to Athens and the Greek Isles. We give an engraving of this souvenir of the Grecian mythology, which L'Art has praised for its aristocratic refinement. It was shown at the Royal Academy. The "Electra," which we likewise present as a result of the same journey, was shown in 1869.

In that year he made a journey to Egypt, and the first of his Eastern subjects, " Nile Woman," was exhibited in 1870. Next year, however, his " Hercules Wrestling with Death for the Body of Alcestis" showed that Greek themes still had the most powerful hold on his imagination. The cartoon for the "Industrial Arts of Peace" was one of the works of 1873, and in 1874 he made another excursion to the East, this time to Damascus, whence he brought material for three Oriental subjects: "Old Damascus," "The Jews' Quarter," and " A Moorish Garden." But he returned again and again to his Grecian subjects, and, in 1876, produced one of his most ambitious compositions, "The Daphnephoria." The procession of the Daphnephoria was solemnized every ninth year at Thebes, in honor of Apollo. At its head walked a youth called the Daphnephoros or Laurelbearer, representing the god himself. Beside him was his cousin, or other near kinsman, bearing a piece of olive-wood surrounded by a crowned globe, for the sun, and having other lesser globes for the moon and planets attached to it. Priests, athletes, and a choir of maidens complete the procession, which, in the picture, is shown entering the sacred grove. We give an engraving after a drawing by Macbeth. Of this picture a French critic says: "Never before has M. Leighton so energetically called for attention. He has not, up to this, attempted an enterprise so great, and, in presence of such a serious effort, the critic is naturally disposed to appreciate the value of the result obtained from the highest artistic

point of view. The work has, besides, qualities which render it proper to discuss it at length. The numerous figures are grouped with infinite taste, with a great variety of resources and much artistic ingenuity. The personages, physiognomies and forms attest refined sentiment and a practised technique. The heads lack in vigor, but, in spite of a certain uniformity of type,

> some individual characteristics, delicately traced, distinguish them one from another. They are not beautiful in the highest sense of the word, for they have neither the splendor of innocence which characterized the great period of Greek art, nor the sublime passion of the creations of the Renaissance, but they are fashioned with an elegance and grace of which the attraction cannot be contested. Sometimes the design of the forms disappears under the heavy draperies



"AN IDYLL." DRAWN BY C. E. WILSON, AFTER THE PAINTING BY SIR FREDERICK LEIGHTON, P. R. A.

with which M. Leighton charges his figures. This detracts from the effect produced by his display of knowledge of the nude, which may be considered as his most powerful faculty."

This, it will be seen, comparing as it does the English artist with the greatest men of old Greece and of modern Italy, is very high praise, and it is evidently sincere. A facsimile of one of the studies of drapery for the Laurelbearer in the Daphnephoria is given in one of the supplement sheets to this number of The Art Amateur.

The year 1877 was made memorable to the artist's friends and admirers, who, by this time were legion, by the exhibition of his great group in bronze, the "Athlete Wrestling with a Python." The qualities already noticed in Leighton's painting led many to believe, even before seeing this group, that he might make a greater success as a sculptor than as a painter, and its sincerity, thor-

"ELISHA RAISING THE SON OF THE SHUNAMITE," DRAWN BY C. E. WILSON.

AFTER THE PAINTING BY SIR FREDERICK LEIGHTON, P. R. A.

oughness, and, above all, the vigor of its style confirmed

those critics in their belief. But we cannot believe with them. The art to which he has devoted himself is that

for which he is best fitted, both by nature and by train-

ing. It cannot be gainsaid, however, that the "Athlete"

might add to the fame of many a sculptor of reputation.

We give an illustration of it, and also of "The Sister's

Kiss" and "The Light of the Harem," which were ex-

hibited at the Royal Academy in 1880. Both are

studies of every-day life in the East, and both show

in a high degree his feeling for decorative mass and

line. Our other illustrations in the text, the "Idyll," and

"Elisha Bringing to Life the Son of the Shunamite,"

The Art Amateur for August, 1883, as somewhat lacking

in expression, but delicate and luminous in color. His

We criticised Leighton's "Vestal" and "Kittens," in

display the same qualities.

"Cymon and Iphigenia," from which we give the beautiful head of the principal figure in facsimile of the original drawing, was noticed in July, 1884. The other heads (which, having been rubbed slightly in handling, we would not allow to be touched up in any way, but had reproduced just as they are) are for the ceiling in Mr. Henry G. Marquand's sumptuous music-room, which we described in August, 1886. The principal figures are those of Melpomene, Mnemosyne and Thalia. These four examples of Sir Frederick's style as a draughtsman will, doubtless, prove very interesting to our readers, while they should also serve as excellent subjects to copy in crayons.

Sir Frederick, as will be seen by the excellent portrait which we present-which has been drawn by Mr. de Thulstrup from a recent photograph presented to the editor by the artist-is an extremely handsome man.

As all the world knows, he is also extremely accomplished, being an excellent musician, very well read, and the master of many languages. He lives in a beautiful residence in Holland Park Road, in which the very furniture, it has been well said, bears witness to the owner's enjoyment of the most various forms of art, and to his admiration for the work of all great men. Pheidias and the great sculptors of the best Athenian period are represented by casts from the antique, while a note of authenticity is given by numerous little bronzes and terra-cottas of the same time. Studies after

Michael Angelo, Titian and Tintoret hang side by side with masterpieces of Corot, Delacroix and Reynolds, and potteries and tiles and embroideries from Persia, Rhodes, fill the remaining spaces. Leighton justly feels that, while Greek form may readily be combined with Arab and Persian color, it would be very difficult to introduce the art of the extreme East to any great extent into such a house as his without endangering the harmony which where. Girls and women who have been bathing form the central group of the "Arts of Peace;" a boat lies at the landing-steps near them, on the right is a group of porters bearing burdens of merchandise, on the left are wine-sellers, with their amphoræ, and the background is formed by the portico of a theatre. The "Arts of War" has for centre of the composition the fortified



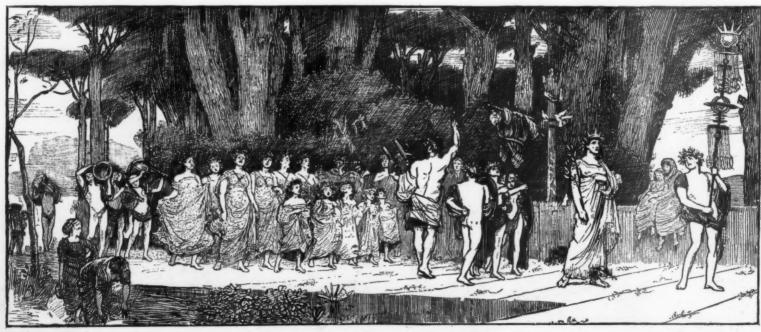
Damascus and all the Orient, China and Japan excepted, he rates above everything.

Perhaps the greatest achievements of our painter are the two great panels in the South Kensington Museum, to which we have already referred. These are painted in a medium composed of wax, copal varnish, and spirits of turpentine, very little known at the time though since used for many important mural works, including those of La Farge in Trinity-Church, Boston, and else-



"ELECTRA AT THE TOMB OF AGAMEMNON." EN-GRAVED BY L. CHAPON, AFTER THE PAINTING BY SIR FREDERICK LEIGHTON, P. R. A.

gate of a city, with strongly built houses on either hand. Cross-bowmen and other soldiers are occupied with armorers, testing weapons, on the right, on the left are knights, aided by their squires, buckling on their armor and preparing for battle, while in front are seated a number of young women embroidering the banners for the army. This composition is distinctly mediæval



"THE DAPHNEPHORIA." DRAWN BY R. W. MACBETH, AFTER THE PAINTING BY SIR FREDERICK LEIGHTON, P. R. A.

Italian in its feeling and in all its accessories, while the former is as distinctly Greek. Thus the two show the two strongest influences that have acted upon the artist -that of early Italian work, especially as it is to be studied in Fiorence, and the Greek. The Eastern element, it is worthy of remark, does not show in any of his important decorative work.

It remains to speak of Sir Frederick's methods of

"ATHLETE STRANGLING A PYTHON." DRAWN BY SIR FRED-ERICK LEIGHTON, P. R. A., FROM HIS GROUP IN BRONZE.

working and his practical influence on the technique of contemporary English painters. The former are marked by care and forethought to an unusual degree. The preliminary studies, as will be seen from the examples given in our supplements, are not mere sketches, but studies from nature, first for the nude, afterward for the drapery. The entire composition being laid in

with the help of those studies, every line is gone over for the purpose of bringing the forms into complete harmony before any color is put on. Even then, all the figures are painted, at first, as if they were intended to remain completely nude, and it is only over these completely finished nudes that the draperies, which were the subject of the other set of studies, are laid. Backgrounds, architectural or landscape, are also painted from studies specially made for them; and, in his historical compositions, every accessory has been carefully authenticated.

Such careful and conscientious preparation it is not the habit of most English painters to give to their work. The strength of the President of the Royal Academy, it has been well said, lies in just those things in which most of his compatriots are weak. He therefore exercises

younger school which is now growing up and is inclined to give more thought to technique and to scientific methods of working than the old. The lessons which these new men may and doubtless will learn from Sir Frederick are these: that art should aim high, and that great discipline is necessary to carry out high aims. His own life attests his practical faith in such precepts.

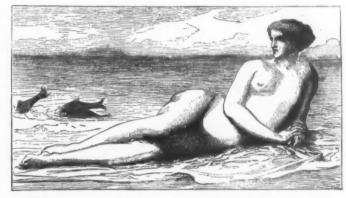
THE PRIZE FUND EXHIBITION.

THE third Prize Fund Exhibition is less interesting than either of its predecessors, and the somewhat eccentric award of the two prizes by the jury will not add to the prestige of the collection. The fortunate pictures this year are two in number, both large landscapes, "Broad Acres," by Edward Gay, and "Late Afternoon,"

by Charles H. Davis, and this award is understood to be the result of a compromise between that section of the jury which favored the French school in art. represented by Mr. Davis, and that one which believed strictly in American methods, as supposed to be exemplified in Mr. Gay's painting. The names of the seven gentlemen chosen from among the subscribers to the fund, to act as jury, are unknown, but the result of their deliberations appears to be that two prizes of \$2000 each have fallen into the laps of two painters, who are probably as much surprised thereby as any are. Mr. Gay's picture hangs in the first large gallery, "A," and is of the simple, horizontal order of composition -- a large field of yellow grain comes down to the little stream that straggles through the meadow, in the distance are some low hills, a long stretch of trees, and some tall telegraph-poles. At the first glance the color strikes the spectator as somewhat crude and hard, and the quieter grays of Mr. Davis's picture will probably be preferred by many. Here the composition is of the utmost possible simplicity, a level stretch of grayish-green tall grass and weeds, a smooth expanse of bluish-green sky broken only by one towering, cumulus cloud that catches the red and glowing "derniers reflets" of the sunshine. It was probably thought necessary to give the prizes to landscape men this year, as they were all captured by the figure-painters last spring, but it may be doubted if more worthy pictures could not have been found even among the landscapes of this exhibition.

The largest and perhaps most striking of the figure-pieces hangs in the first gallery, but the falling-off here from last year is noticeable. Mr. J. W. Alexander is represented by a life-size, three-quarter length figure of an elderly negro gen-

tleman in a dilapidated suit, which he calls "A Chestnut;" Harry Carey, of Brooklyn, has found an inspiration in those reiterated verses formerly so dear to the amateur elocutionist, "I am not mad, I am not mad!" and has painted a dishevelled young woman clasping her hands behind her head, and repeating the refrain. C. L. Fox, of Portland, Maine, has sent a large canvas



"ACTÆA." FROM THE PAINTING BY SIR FREDERICK LEIGHTON, P. R. A.

a most important influence, more particularly upon the representing an elderly and compassionate female, typi-ran has secured a very original composition for "Giving an fying "Charity," stooping over the prostrate form of some barefooted "Cigale" in some sort of a duskish interior, Still bigger and more striking is "The Death of Minnehaha," by Willie L. Dodge, who paints in Paris, and who illustrates his picture by some lines from Longfellow engrossed on a piece of birch-bark and pinned on the frame. Minnehaha, nearly of the size of life and with something

of the look of an Oriental beauty, with a great variety of colors in her complexion, lies half-naked on a low couch of skins, the thin smoke from the lodge-fire drifts across her body, and forms thin, blue apparitions in the air. Hiawatha, stripped to the waist, but wearing snow-shoes,



"THE SISTER'S KISS," DRAWN BY C. E. WILSON, FROM THE PAINTING BY SIR FREDERICK LEIGHTON, P. R. A.

his face in his hands, sits bowed with grief at her feet, and old Nokomio crouches in a heap on the floor. For a man only twenty-five years old, this is certainly a very creditable painting.

Probably the best figure composition in the whole collection is Robert Blum's "Venetian Lace-Makers," hung in one of the upper galleries. In a long room lit by two

windows, one with closed blinds and one standing open, are grouped a brilliant, chattering dozen of young girls, each with her lace bobbins and pillow in her lap and nearly all of them talking at once. The one nearest the spectator, with her back to him, has a dress of brilliant red, and from this glowing note the eye travels down the room through a wonderful diversity of color, till it is arrested by the far wall, which itself is of the liveliest greenish-yellow and is embellished with some bit of vermilion drapery, yet which contrives to keep its place very well. The sense of noise and light and liveliness in the room is exceedingly well rendered, and yet without conveying any impression of fatiguing labor in the execution, which defect does characterize F. D. Millet's otherwise meritorious pictures, "A Difficult Duet" and "Old Harmonies." Leon Mo-

the figure of his artist's customer is very ingeniously relieved against the blue and gray scroll-work of the big escutcheon or tavern-sign on which the craftsman has been painting, but his brother Percy's "Sermon" presents only a row of ladies and children sitting in a long pew who communicate somewhat of their own ennui to the spectator. Mr. Blashfield's "Inspiration," which was

not entered for competition, is that of a pretty maid, with a very large arm, who sits in a handsome, niched marble seat, with an immense lute in her lap, and looks upward at the floating figure that takes shape from the smoke of her censers and stoops over her fingering at a little mediæval hand-organ. At the feet of the sitting figure is a wild little cupid holding the music-books. Vaguely similar in character is Geo. W. Maynard's "Sappho," also sitting on marble and cushions, with her instrument idle in her lap, but gazing discontentedly at space, or at two doves billing and fencing on the edge of their brazier.

These may be designated as the figure-painters who deal in details; those who affect a broader and more summary style cannot be said to be particularly well represented in the exhibition. Mr. Denman, for instance, who made so good a start, sends here a large canvas called "In Blossom Time": one decorative young classical female sits on a low seat and the other on the floor, behind them are some vases of azaleas or some other large, handsome flower, and there is a gentle air of grayness and good color and unreality over the whole scene. Better painted, but desperately uninteresting, is F. C. Penfold's "Souvenir de Picardie," consisting of a fisher-girl, the size of life, walking out of her canvas, with a great net carried like a banner over her. Frank Moss sends "The Song of the Shirt," the unfortunate seamstress sitting awkwardly on her chair, and holding, rather awkwardly, the garment on which she has been working and which is so very low in tone that it looks to be in much need of laundering. But the figure is young and interesting, and really pathetic. H. M. Rosenberg has an excellent painter-y subject in his row of old Brittany women, all in the same costume, sitting, prayer-book in hand; but he has contrived to make only one or two of them interesting, the rest being rather vague. Much better is Amanda Brewster's "Lavoir in the Gatanais," the figures, the atmosphere and the local color are all good, and the little submarine balloons of white garments, that float partly in and partly out of water, are very well rendered. Frank Russell Green's "Waiting" is a nice young woman in a well-painted orchard; Frank A. Aiken's "Idle Moments" are spent by a buxom, thoughtful young Bavarian peasant-girl sitting by a table, and Chas. F. Ulrich's "Artist" is a handsome young Italian sculptor in a blue blouse, surrounded by statuettes in bronze, plaster, and terra-cotta. Two of the strongest studies of heads in the collection are a "Bamboula" negro by De Cost Smith, and Alfred Dudley's " Peasant Woman of Dachau, Bavaria."

George Inness, Jr., has found inspiration in a good animal subject, a wounded and exhausted stag duellist standing in a little mountain pool in which are sinking the last yellow reflections of the sunset, while his antagonist lies dead a little way up the glen. Horatio Walker gets an excellent picture out of so well-worn a theme as a woman milking a cow in a stable.

Albert Ryder paints a small boat laboring in a stormy sea, while just beyond, through the crests of the waves and the yellow sunset, "The Flying Dutchman" flames by, and, in a smaller and quieter panel, a "Shepherdess" that is a beautiful combination of good qualities of all kinds. J. Gari Melchers signs another original picture, a "Tired Moss Gatherer" lying at the foot of a curiously spotted and picturesque hill that rises almost to the top of the frame; and among the good landscape-painters, Messrs. Dewey, Murphy and Bruce Crane may be named as men living in some danger of letting their imaginations, their chic and verve, their sense of decoration and good color, run away with them. Swain Gifford has an excellent landscape, the composition of which is shown in the accompanying illustration; Samuel Colman sends a Newport shore scene, rich in color and full of good points; Leonard Ochtman shows decided progress in more than one canvas, and there are other conscientious landscape-painters represented too numerous to mention.

The sculptors are never numerous in an American gallery, but within the last few years they have begun to improve greatly in quality, and there are two or three excellent specimens of their work in this collection. Chief among them is Olin L. Warner's "Diana," sitting on the ground with an arrow in her hand. Geo. A. Bissell, of Poughkeepsie, has a life-size portrait statue in bronze of an officer grasping his sword, and J. Scott Hartley, a colossal recumbent figure of "Satan Vanquished"—fallen backward upon his wings—and holding over his head his shattered shield. John Donohue sends a clever little bronze statuette of the young Hannibal, and Mr. Kemeys, two spirited little plasters, one of his panther's "Still-Hunt" and one of "A Rough Rider,"

a lynx flattening himself with teeth and claws around the throat of an antelope or Rocky Mountain sheep.

### NEW ENGLAND ART PROGRESS.

THE SLATER MUSEUM OF FINE ARTS AT NORWICH— BOSTON ARTISTS AS NEW YORK PRIZE-WINNERS.

ONE of the most interesting bits of news of the whole art year has come out here in a roundabout way -characteristic, no doubt, of the modesty that always marks high character and singleness of aim-through the selection of Mr. Edward Robinson curator of the Boston Art Museum casts for an additional responsibility. Mr. W. A. Slater, son of the munificent founder of the great Slater fund for free education at the South, has raised a worthy memorial to his father in the form of a Museum of Fine Arts at Norwich, Conn. He has erected a fine building, as part of the Norwich Free Academy, and placed it in charge of Mr. Robinson to fit up and fill up as an art museum. Readers of my last letter describing the catalogue of the sculpture of the Boston Museum, which has recently been prepared by Mr. Robinson, will feel assured that the Norwich Museum under his control and direction will have a character and a purpose at once distinct and comprehensive. Mr. Slater, like Mr. Robinson, evidently knows just what he wants to do. As the institution which he founds and endows is intended to supply his townsmen with the opportunity and means for art education, it will be devoted entirely to setting forth in due order and classification only the great schools of art of all ages, by means of reproductions, such as casts, photographs, and electrotypes. On this scheme nothing base can ever creep into the collections, and only the highest influences will radiate from it. Perhaps no one available in this country for such work is more intimately informed on all sides in the history of art. To text-book culture, and museum-rambling in Europe Mr. Robinson adds the practical acquaintance with Greek art only to be obtained in such an experience as he enjoyed as a member of the Assos expedition. His catalogue shows that he is a practical expert in the art work of the ancients, its materials, its methods, and its meanings. Nothing but what is representative, significant, and genuine will cumber the Slater Museum, we may be sure, and those who come there to take their lessons, their inspiration, or their pleasure in art will never be misled. The size of the museum may be gathered from the fact that the hall for lectures, which forms the ground floor of the building, will seat about seven hundred persons, and the building is so constructed that its size can be doubled when occasion calls for extension. The second floor, which is to be devoted to the collections, is open to the high, vaulted Gothic roof, so that pieces of statuary, monuments, and architectural forms, which it would be impossible to include in ordinary museums, can find plenty of air-space here. Groups of the height of sixty feet can be accommodated easily, and with fine effect. Yet plenty of floor-space and wall-space will be obtained in the galleries and their alcoves which run around the sides of this noble

Mr. Slater is a recent graduate of Harvard, and the inspiration to this great public deed for his native New England may fairly be claimed to have arisen from the influences of Boston and Cambridge. We may fondly believe that Boston and New England are again in the van of American development in thus making provision for the need of art cultivation which is coming to be felt throughout the whole country. To the traditional meeting-house and common-school, side by side, in every New England community, has lately been added in all our prosperous towns a third free institution, the public library. Now in the greater centres are coming these art collections. In this way New England is to redress the balance turning against her in the material development of the greater Western territory. The effects cannot but be felt and show themselves strongly in coming years. Art being the crown of education can only be placed on fit foundations prepared through generations of generous culture. The elder Slater's munificence has provided for the elementary education in the less favored regions of the Republic; the wise foresight of the equally generous and public-spirited son, provides for the higher education that is the lot of the most favored.

That both of the awards of the Prize Fund Exhibition have fallen to Boston artists is naturally gratifying to us. Gay comes of an artist family; but C. H. Davis has had

his own way to make in art, against every possible obstacle and obstruction, including even the active opposition of his parents. When he wished to become a painter he had to struggle against an equally strong determination to keep him at carriage-making. Well taught in the foundations of drawing and painting at the Art Museum School, when he went to Paris he had nothing to unlearn, and his progress in the favoring atmosphere of France has been surprisingly rapid. Yet he has never lost his original way of regarding nature and employing art. He is not of the modern French landscape school, which, with all its downright truth and sincerity yet has its conventions. He even goes a degree beyond it in absolute realism, his foregrounds are worked out in an easy breadth to the last blade of grass. His distances are equally wonderful in their minutiæ and precision, and his atmosphere has infinite depth. Yet his naturally refined selection and composition are suggested and governed by poetic motives, and express strong sentiment. When he does not affect or force the sentiment there is a touch of true masterhood, a quality of admirable comprehensiveness and universality in his canvases. Mr. Davis's work is not, by any means, always of this great quality. He is at present painting to live as well as living to paint; he is not exactly placed as yet apparently in his own apprehension, and hence it is impossible to place him. But that he has enormous faculty and true power, and, that, whenever he settles it in his own mind that he is going to paint a great picture he will surely paint one seems already established by numerous examples. The prize bestowed on C. H. Davis has found out one of the future leaders in American art, we think here in Boston.

### THE NEW SENEY COLLECTION.

THE bulk of Mr. Seney's celebrated collection of paintings, which seems hardly to have suffered from the draft made upon it by his recent generous gift to the Metropolitan Museum, was placed upon exhibition from April 16th to 28th in the galleries of the Brooklyn Art Association, in aid of the building fund of the Brooklyn Home for Aged Men. Though the galleries were not so crowded as on occasions when free loan exhibitions are held in them, they were comfortably filled with people who, as a rule, seemed to appreciate the taste and udgment with which the collection has been formed. Very few private collections in this country can compare with it for high average merit of the paintings which they hold. It may also claim to have been made in a catholic spirit, as there are examples of several widely different schools and of artists as widely unlike one another in aims as in technique.

One of the first numbers in the catalogue was a study by Jules Breton for a stooping woman in his "Colza Gatherers." It is of about the same size as the figure in the larger picture, and, perhaps, even better painted. Breton's "Brittany Washerwomen," a canvas almost as remarkable as the "Colza Gatherers," and for a long time in Mr. Seney's collection, was seen to be gaining, if anything, with age. The women are on the rocky shore of the sea, and there is a fine effect of evening light which time seems to have mellowed. Several small but well-chosen Corots were studded about the gallery. Perhaps the most remarkable was the "Environs of Paris," with its perfectly clear atmosphere and charming view of the city at the end of an undulating road bordered with trim hedges and young trees.

The collection was seen to be rich in magnificent specimens of Dupré. The "Approaching Storm," which was years ago shown by gas-light in a little room at Cottier's, lost nothing by being seen in full light. The "Even Tide" is peculiar because of the decided prevalence of red, the entire landscape as well as the sky being suffused with that color. The "Moonlight" gives an impression of immensity more powerful than any other landscape the writer can just now bring to mind. Other good Dupré's were "October" and "The Lonely Sea."

Among the five examples of Josef Israels, the most important, "Infancy and Age," it was remarked, had recently figured in the ever-recurring Hazeltine "sale." Of Alfred Stevens there was a curious "Reverie," a figure seated in a sort of dingle by moonlight, and a clever "Balcony" scene with a lady reading.

Perhaps the most poetic Millet in the country, the "Sower" not excepted, is that catalogued at this exhibition as "Waiting." The subject is from the Apocrypha. The blind Tobit and his wife are awaiting in the road outside their house the return of the son.

A quite exceptional Diaz, "Evening," shows stormy clouds gathering about a sinking sun. A Fromentin, "Harvest in Algiers," is unwontedly rich in color, being like a design for stained glass. Lerolle's quiet, umbrageous "Farm-yard," with two geese feeding, and a young

girl carrying a pail, and his "Harvest Moon," with two girls travelling in the dusk, showed him plainly to be not an unworthy successor to Millet, without the latter's depth of sentiment. it is true, but with qualities of his own not to be despised.

An extremely fine Rousseau—a "Landscape"-was very badly placed, so that one had to put his head almost to the floor to see it. It shows two rocky hills, crested with trees, and a splendid sky full of motion.

Some uninteresting Tissots and a Munkacsy of no transcendent merit were stowed away in a small room off the main gallery. An example of Millais, which cannot be said to be up to what his reputation would lead one to expect of him, being loud in color and not very lifelike in expression, is

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called "Une Grande Dame." Examples of Gérôme, Bouguereau, Lefebvre, Renouf and others, generally of fine quality, were also to be found.

Altogether Mr. Seney's new collection is worthy of his reputation as a connoisseur.

appeared, he was enthusiastically saluted with reiterated applause," writes M. Eudel, in his picturesque account



"A STORY OF THE WAR," BY CHARLES DANFORTH, DRAWN BY THE ARTIST FROM HIS PICTURE IN THE PARIS SALON, 1887.

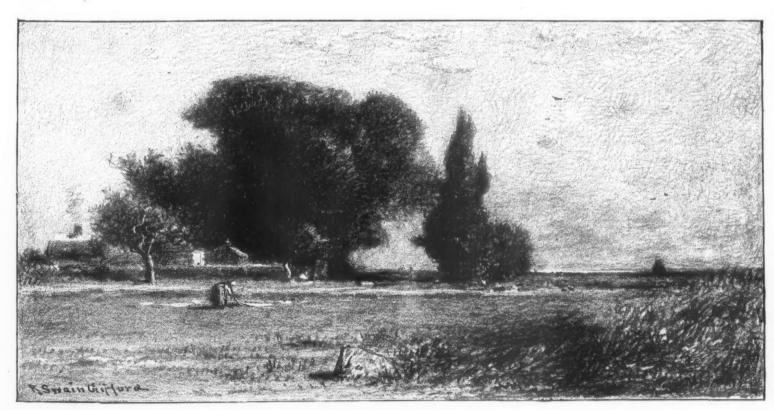
of the Morgan sale. As M. Eudel, it appears, has the privilege of conferring knighthood, should he make his appearance in New York he would undoubtedly be enthusiastically saluted by scores of people who would like to prefix "Sir" to their names. After the "petit speech

A FRENCH ACCOUNT OF THE MORGAN SALE. and others, bring it up to \$8900. "Come, a last effort to arrive at \$9000, said M. Kirby, fascinating his audience with a glance." And, thereupon, "M. Charles Crocker, the millionaire of the West, who has bought Billy, the manor of Hutchinson, known as the Château of Chatta-

nooga"-what all this may mean we do not pretend to say - gives the \$9000 and bears off the Corot. "But the nail of the evening" is Meissonier's "In the Library." It is a solemn moment when the "commissionnaires" come to place it on the easel. "The criers disseminate themselves in the room. The ladies let fall on their knees their catalogues covered with red morocco, and printed in letters of gold." And Meissonier's picture was knocked down for \$16,525 to Mr. Knoedler.

At the second "vacation," Sir Thomas becomes again plain " Auctioneer Kirby," and a Vibert goes " by somersaults of 200 and 300 dollars to \$12,500." At the third, M. Eudel remarks Mr. Huntington's little skullcap of black silk, and also that Mr. Harry Havemeyer, appearing "soucieux," rests

his hands and his chin on his cane. Mr. Avery thinks by a bid of \$20,000, "a bid fit to knock down an ox," to give his competitors for Breton's "Communiantes" a terrible blow. But after a few minutes of hesitation there is a volley of higher bids, and Mr. Avery's \$20,000 is left



LANDSCAPE. BY R, SWAIN GIFFORD.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE NEW YORK PRIZE FUND EXHIBITION. (SEE PAGE 9.)

WHEN you are disposed to criticise your own work adversely, you may safely trust yourself, for it shows that your conception is superior to your execution. When you are disposed to treat yourself to flattering criticisms, it is well to get the honest judgment of some person of practical art knowledge and experience.

d'usage," by Sir Thomas, M. Eudel notes that the first number, "The Signal," by Haquette, was sold to Mr. Henry Wilson "de Stock Échange," for \$575. Next comes a paysage of Corot, "qui décroche rapidement," 5000 dollars. Mr. John T. Martin, Mr. Harry Havemeyer, Mr. Knoedler, "the great dealer of New York,"

far in the rear. On goes the "battle of dollars," M. Kirby animating the contestants with a little speech now and then, until the "Communiantes" is sold for \$45,000. "Hip! hip! hurrah! All America, with accompaniment of dollars, chants the glory of French art. It is the highest bid that has ever been placed on the picture of a living artist." (What will Mr. Eudel say, when he writes of Mr. Wanamaker's purchase of "The Christ before Pilate," for about \$100,000?)

"Painters of the Avenue de Villiers and the Boulevard des Batignolles, the future is yours. Courage! Stand to your easels and paint away with energy." Says M. Eudel, in conclusion, "In spite of the thirty per cent duty, the Americans will long have need of us to ornament their galleries."

Perhaps, meanwhile, we felicitate the fascinating Sir Thomas Kirby.

# Art Dotes and Hints.

FLOWERS to be used for studies should, as soon as cut, be put in a tight-closing vessel, and sprinkled with just



enough water to keep up moisture. If a tin box, or vasculum, is not at hand, a high tin pail will answer the purpose. Flowers will keep much better in this way than by standing in the air with their stems in water. When they are to be grouped for a design, if the arrangement will allow of their being put in water, as each stem is immersed, reach the points of a pair of scis-

sors down and cut off a bit of it; this renders the stems more capable of absorbing water than they are after being cut in the air, consequently the flowers and leaves will preserve their freshness much longer.

RUSKIN has said that "The worst danger by far to which a solitary student is exposed is that of liking things that he should not." It may take the solitary student longer than any other to free himself from this danger, but every student, especially now that there is so much art of the mushroom order on every side, must take care that his standard is correct. Until it is, he struggles vainly on without knowing where the difficulty lies. He is sensible of a want of skill perhaps, though he never suspects that the want of culture is far more serious. It takes time to assimilate what we learn; meanwhile it is necessary to work. Painting is one of the arts to which a refined civilization has accorded the highest place, and yet many will undertake it with no more reverence, no more idea of faithful devotion than they would expect to give to mere handicraft. These, however, are to be counted among the many who fail, not among the few who succeed.

An objective knowledge of the principles of art may be sufficient for the ordinary observer, but the knowledge must become subjective if it is to be of practical use to the student.

OIL pictures, especially when freshly painted, should not be kept in the dark, as the oil in them has a tendency to grow darker when deprived of light. However, a picture that has suffered in this way can generally be restored to its proper tone by putting it for some time in sunlight to bleach. Should this not be sufficient, a solution of peroxide of hydrogen can be employed to hasten the bleaching process.

THE young art student who would get over the "pons asinorum," as speedily as possible, must avoid indulgence in a natural fancy for attending to details before general effects are secured; he must not scatter lights and shadows instead of massing them; and he must work without fear of near-sighted criticism.

MANY water-color painters make their sketches and studies for their pictures in oils, and recommend beginners to copy persistently from oil-paintings. There is this to be said for the exercise, that it leads to a stronger and bolder style than a water-colorist who had never attempted it would be apt to arrive at. If the models are well chosen, it also involves a good training in values, which are more fully rendered in oils than in water-coloris, as a rule. The best models are artists' sketches after.

nature, in which the tones are more frankly contrasted than in finished works. Preference should also be given to sketches in a rather light key, as they are more easily approached in water-color without losing the distinctive qualities of that method. For beginners, a sketch or study by one of our older artists who generally worked after a careful, step-by-step method, will be the best thing to copy. The preparation in grays and browns, which gives the form, the modelling, and most of the values of the picture, he may translate by his preparation in grisaille. Afterward, the coloration of the picture may be copied in successive light washes, imitating the glazes of the original, and a little opaque or semiopaque color, reserved for the last, will give body and produce something of the effect of the impasto and the scumbled portions of the original. If the amateur can have a competent teacher, he will need very little of this sort of study; if obliged to work without instruction, he can hardly have too much of it; in any case, the method will be a useful one to remember if he should ever attempt original composition, for it lends itself to almost endless changes and corrections.

REGARDING the permanence of colors, in Henry Leidel, Jr.'s excellent hand-book on Landscape Painting, we are told: "No color is so permanent that nothing will alter it, and, on the other hand, none is so fugacious but that it will remain lasting under favorable circumstances. Genuine ultramarine which will endure for centuries under ordinary circumstances, may at once be destroyed by a drop of lemon-juice; and carmine, which is generally fugacious, will, when excluded from light and air, last fifty years or more. White lead will retain its freshness for ages in pure atmosphere, but is blackened by a few hours' exposure to foul air. It is therefore durability under the ordinary conditions of painting which entitles a color to the character of permanence."

THE roughness of pastel-paper, worn smooth in places by frequent rubbing, may be restored by rubbing it with flat pumice-stone, cuttle-fish or very fine sand-paper. If this treatment should wrinkle the paper, apply to the back a sponge dipped in alum-water and the wrinkles will disappear. The specially prepared pastel-paper cannot be treated this way.

For the training of the student John Collier strongly recommends the use of oil-colors in preference to water-colors. His chief reason is that the former admit of much the greater freedom of alteration, a most important point, as he says, for it is only by a process of continual correction that the learner can hope to advance. Moreover, the superior strength and brilliancy of oil pigments permit of a much closer imitation of nature than is possible with water-colors, to say nothing of the superior power of rendering texture with the former.

THE blackened pocket-mirror used by French artists (Claude Lorraine mirror), in sketching from nature, is a valuable aid to the amateur. It concentrates the reflections of objects and brings out the effect, so that looking in it you perceive much better the effect which your picture should have. It lowers the tones and reduces their number to something like what it is possible to copy. To half-close your eyes will do almost as well, but not quite. A glance at it before commencing work should be sufficient. It will not do to paint from, as it distorts and blackens everything seen in it.

CANVASES should be chosen of a grain corresponding with the dimensions of the proposed picture. For small sketches, panels are recommended. If one gets accustomed to working in two or three sizes, he can have in his studio as many frames, which will give him an opportunity to see his work framed and to finish it in that condition. This is well worth the cost of the frames.

THE sketching umbrella is a necessity to some; there are others who dispense with it without inconvenience. It is absolutely necessary to go as lightly laden as possible when sketching, as the least fatigue tells disastrously on one's work. Therefore, one should hesitate to take anything along that can be done without.

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WORKING in the wet color is the most important of all processes to the modern water-colorist. [The reader will call to mind Mr. Ranger's admirable practical article on the subject in The Art Amateur.] If the back of the paper, which for this purpose should be on a stretcher, is kept moist by frequent applications of a wet sponge, it may be carried on for hours and at leisure, but there are advantages, at times, in the rapid drying that necessitates quick work if much is to be done in the wet color. In this case, it is necessary to work not only quickly but with intense attention.

A WOODEN, and, above all, a walnut palette is the best. It should always be cleaned with the greatest care after using. It is therefore well, in the studio, to have two, so as to be able to transfer the pigments left over from one to the other, which insures each being entirely cleaned with turpentine in its turn. Many artists paint well with dirty palettes, but, for many reasons, it is a practice not to be recommended to beginners.

ARTIST.

### HINTS ON LANDSCAPE-PAINTING.

A MONTH seldom passes in which we are not asked by some modest amateur or timid beginner in art if it is possible to learn to paint landscape in oils without a regular course of instruction. Often a few sketches or studies on Academy board or canvas accompany the request for a judgment on a matter which evidently concerns not a few of our readers deeply. As a rule, these sketches show capacity, if not talent, and the love of nature—given which, all things are possible. But they also invariably betray the reason of their author's diffidence and hesitancy.

That is, in short, that he considers it necessary, or, at least, desirable, to reproduce all that he sees; as the more he loves and studies nature, the more he sees even in the smallest details. Nothing seems to him unimportant; he is unwilling to sacrifice anything; every tree in the distant woods, every leaf on the nearer trees, must, he thinks, be given. After a while he finds this to be impossible, and he learns from the first good painting that he sees how certain sorts of detail may be suggested. This he takes for a great discovery-the beginning and end of the mystery of art—and, whereas at first he proceeded entirely by rigid, though faulty drawing, he now eschews drawing and attempts to represent everything by scumbling and glazing and smudging. If he happens, during this stage, to see a really good sketch or study from nature, it looks to him brutally unfinished, if not wilfully false. He sees foreground-trees which, he knows, must have been covered with beautifully arranged leafage, treated as if they were roughly hewn out of some solid green substance, a few crumbling touches on the edges of the mass, at most, indicating their loose texture. The sky is, perhaps, as roughly painted as the rutted road in front; distant woods and fields are distinguished merely by their color; and, if a piece of water enters into the subject, it is painted as solidly as its banks, instead of being represented, as he would try to do, by transparent glazes. He may perceive that, in the sketch in question, the hills recede, the foreground comes forward, there is space between tree and tree and a great deal of it between the tops of the trees and the sky. But he is apt to be unsatisfied with it. Trees, hills, and clouds so treated do not agree with any definitions of them that he had ever read, heard, or formed for himself. They do not agree with his memories of them, which are mostly of textures and details; nor with his ideal of art, based on what he has read in books, which insist on fidelity in small matters, and on his uncultivated memory, and confused feelings. He therefore sticks to his glazing and scumbling and painful drawing, conceiving that if he does not produce a satisfactory result it is nowise the fault of his method.

It is necessary to take considerable pains to remove this impression, because it is generally hard to destroy, and while it remains no progress is possible. So far from it being requisite to reproduce in a picture the multitudinous detail of nature, the habit of regarding detail prevents our appreciation of the highest beauty in natural landscape. That is why botanists, and geologists, and farmers, and scientific and practical people, generally, take so little pleasure in natural scenery. They are interested in matters of detail; and, while it is true that these are often exquisitely beautiful in themselves, they do not constitute the landscape any more than the crystals of the marble constitute the statue or the temple. The kind of beauty with which the artist has to deal consists in the relations of important mass-

es. It is not the shape or hue of a leaf, nor even its position on the stem with regard to another leaf, that touches him, but the way in which the branches lean apart, and the manner in which they carry their loads of foliage, the different inclinations of the ground, and the weights of color disposed on them, and the exact relation of the bright sky to the dark earth. This for the reason that the perception of such relations is the highest action of which the faculties concerned are capable, and affords the highest pleasure. Also, because these relations can be accurately painted, while natural detail cannot. And, again, because of the feelings commonly associated with landscape, and to which the artist as well as the poet is supposed to appeal the deepest, and those which may be held to be universal, upon whose presence in the spectator he may reckon, are those connected with the appearances of space and unconfined light, those that depend on the relations of which we have been speaking.

If one can only bring himself to see things in this way, broadly, he will not only gain a better appreciation of natural beauty than he had before, but his progress in the technical part of his art will be secure and comparatively easy. As soon as he can render a scene by an outline filled in with a few simple values placed side by side, he may be said to have a clear road before him. Everything else that he needs to know may be learned without oral teaching, and this may be so learned if he will give his mind to it. Let him, after comparing one of his own tormented productions with a sketch such as we have described, by a good painter, make two studies of the same subject, one in each manner, and see which will prove the stronger and the most valuable. Let him repeat the experiment four or five times and he will no longer have any doubt on the matter, nor as to the possibility of learning to paint in oils without a master.

The blocking out of a landscape on the canvas is often done with charcoal or lead-pencil, sometimes with a sable brush and bitumen, or burnt Sienna. For the amateur, a piece of white chalk is preferable, as it will not tend to gray his color. A great deal of care should be taken to get objects properly placed, and the direction and length of at least the leading lines correctly given, before proceeding to paint. For this purpose, to correct the eye, a stiff wire frame the size of the picture, bearing two or more slender rubber bands, with a few small beads strung on them, will be found a most useful instrument for the first season or two. The bands can be shifted so as to give the direction of any line, and the beads to denote the place on it of any point of interest. Superposed on your sketch, it will at once, and infallibly, point out its faults, which can then be corrected. After a few years' practice it will become unnecessary,

The main lines drawn, they should be carefully refined upon without detracting from their simplicity. Whatever is characteristic or important in the composition should be drawn with especial care.

In choosing a subject, look, at first, for some object, foreground rock, or distant hill, which offers an interesting silhouette against the sky. Choose after sundown, if possible, as the time when to paint it, and be satisfied with getting the effect of silhouette, the dark tone against the light of the sky, quite right. After some practice in this way, you may take a subject in which foreground, middle ground and distance are well distinguished. You will then have the relations of four great masses, the sky being the fourth, to distinguish and reproduce, keeping, as much as possible, to similar subjects. Next, remark, and try to represent, the principal modifications of tone in each grand division of the picture; and so, by degrees, you will arrive at the ability to paint a landscape in all its varieties of color, while keeping the masses distinct, and each object in its place. You will have the pleasure of knowing, all this time, that the landscapes which lend themselves to this gradual progress are the most beautiful and the most worthy of study.

The main difficulty, from the outset, will be in keeping the sky light and pure enough. It is well to begin it with a scumble, and to finish in impasto after the other tones are pretty well advanced.

(To be continued.)

WILLIAM HUNT, in his "Talks on Art," says: "Don't hang a head on a nose," that is, get general position and proportions before details. As a clever pupil exclaimed one day, "Why, you want me to draw it all at once!" "Exactly," said his teacher, "now you have my idea."

# Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

COMPOSITE PHOTOGRAPHS.

An interesting craze in photography is the effort to produce what is called the "Composite" photograph. This means a succession of photographic impressions imposed one upon the other in the same plate, so as to produce in a single picture the combined likenesses of various persons. For instance, three or nore people are to be "averaged," so to speak, upon the sensitive plate. First, one is posed before the camera, in direct front or profile view, for such a fraction of the time as would ordinarily be given to one sitter as may represent the number of person to be photographed. If three persons are to be represented, and the full time of exposure would be six seconds, the exposure for the first one of the three would be exactly two seconds. He now steps aside, and the second one is adjusted to the head-rest, and, when accurately placed, he in turn gets a sitting of two seconds, and so with the third or fourth. Each one who sits before the camera represents his proportion of the full time required. So the case of twenty, the instrument must be so stopped down and the light so arranged that, if used upon a single sitter only, the exposure would be twenty seconds. Of course the exposure to each one of the twenty would be one second. Recently I made one of these composite pictures of nine young ladies, members of a literary club. The result would certainly indicate a high average of intellectual ability, if there is anything in the teachings of



COMPOSITE PHOTOGRAPH OF A LITERARY CLUB OF NINE YOUNG LADIES. BY GEO. G. ROCKWOOD.

physiognomy or phrenology. My method of working is different, nd, I think, much more simple than that followed by others, as the result is obtained in one operation. As I understand the previous methods, each person has been photographed separately, and from the negatives a transparency has been made, and these each in turn copied on to one plate. I see no reason why the members of the composite should not be photographed directly upon the plate. My method for securing this picture was to so reduce the power of the light as to make necessary an exposure of eighteen As there were nine sitters the pro rata exposure was two seconds. Of course it required great care to superimpose exactly image upon another. It was accomplished as follows: I first drew upon the ground glass a fine perpendicular pencil-line, which served as a central line to the head. Across and at right angles to this line I drew two others, an inch and a quarter apart, one of which ran through the line of the mouth and the other through the eye, at the caruncula, or at the joining of the upper and lower cartilages. These lines were arbitrary, and the image was adjusted to them. Of course there is quite a variation in the listances between these two lines in the human head, therefore the camera had to be carefully adjusted after each exposure. As it was very difficult to do this by hand, I constructed adjustable boards hinged at one end, with fine screws, so placed under the camera as to elevate or depress it, and another screw to move the whole camera and bed-plate forward or backward, until these with the standard. I then made a pendulum by a weight on the end of a string, about forty inches long, practically giving of second to a motion or oscillation. This I found more practicable than a watch. Starting my pendulum, the impressions were made quick succession. Of course the slide was returned to the holder after each exposure, and a new focus or adjustment of the succeeding sitter made. The only modification to the final picture consisted in uniting the white collars or neck-wear into one.

I think it would be best in future experiments to have a dark or black silk kerchief with which to cover the white neck draping, which would give a simple, uniform effect to the upper part of the body.

In the pursuit of these experiments, some curious developments occurred. At first I made the natural mistake, I think, of not taking into consideration what one must call the momentum of the sensitive particles from the first blow or stroke of the light. There is on the unexposed plate what the scientists call atomic inertia. On the first exposure this is in a degree overcome, and the particles of the sensitive compound receive motion from the impact of the light, which is continued to a degree after the cessation of the exposure. The apparent effect, of course, is to increase the sensitiveness of the plate, so that the exposure should not be equal on the successive subjects, but each exposure should be less than the initial one.

This overcoming of the atomic inertia is to me an explanation of the curious fact that instantaneous photographs were made in the old days of the wet plate process, when the plates were not one fifti-th as sensitive to the action of a dim or subdued light as the present gelatine bromide plates, when they were exposed to brilliant light. For instance, successful photographs of waves in motion were made more than twenty years ago, under the illumination of the broad noon-day sun, which would not be over-exposed on the present super-sensitive plates. Yet in a subdued light the wet plates were in many instances unavailable where the bromide plates would now record a quick and successful picture, or, in other words, the later bromide plates are more successful to feeble rays of light than the wet; but in brilliant lights there is comparatively less difference in the sensibility. Hence I think the stroke, blow, or impact of the bright ray overcomes this atomic inertia, imparting a momentum to the sensitive particles which continues after the light is closed.

Now, if this beso, is there not a liability to error in experiments in this line? While I believe that in the picture of the young ladies' club, a fair and characteristic "average" is presented, I can readily see how one of the young ladies with round, smooth face, blonde complexion and flaxen hair, could, if not guarded against, have neutralized the impression of all of the rest, if they ere of a darker style. As I have intimated, after the sensitive film has been decomposed by the action of light—by the reflection from white or light objects—it cannot be undone or modified by any exposure upon dark objects. So, if one should take a series of impressions from aged persons with faces full of lines and shadows, a fair young face would fill in all these shadows, and it matters not in what order it comes. If the smooth, white face makes its image in light, the faces full of shadow will not change that result. To demonstrate this, I first made a composite picture of a number of middle-aged persons, and, finally, took an equal (i. e., proportionate) exposure from a child's face. The average of the faces is not fifty years but apparently much younger. Now, while this does not prove that an average cannot be made, it does show that the greatest care must be taken to prevent one face from producing a paramount effect upon all the others. A simple illustration of this is that, although one only of the young ladies in my group had light trimming on her dress, it made itself quite apparent in the picture, although all of the rest wore plain, dark dres

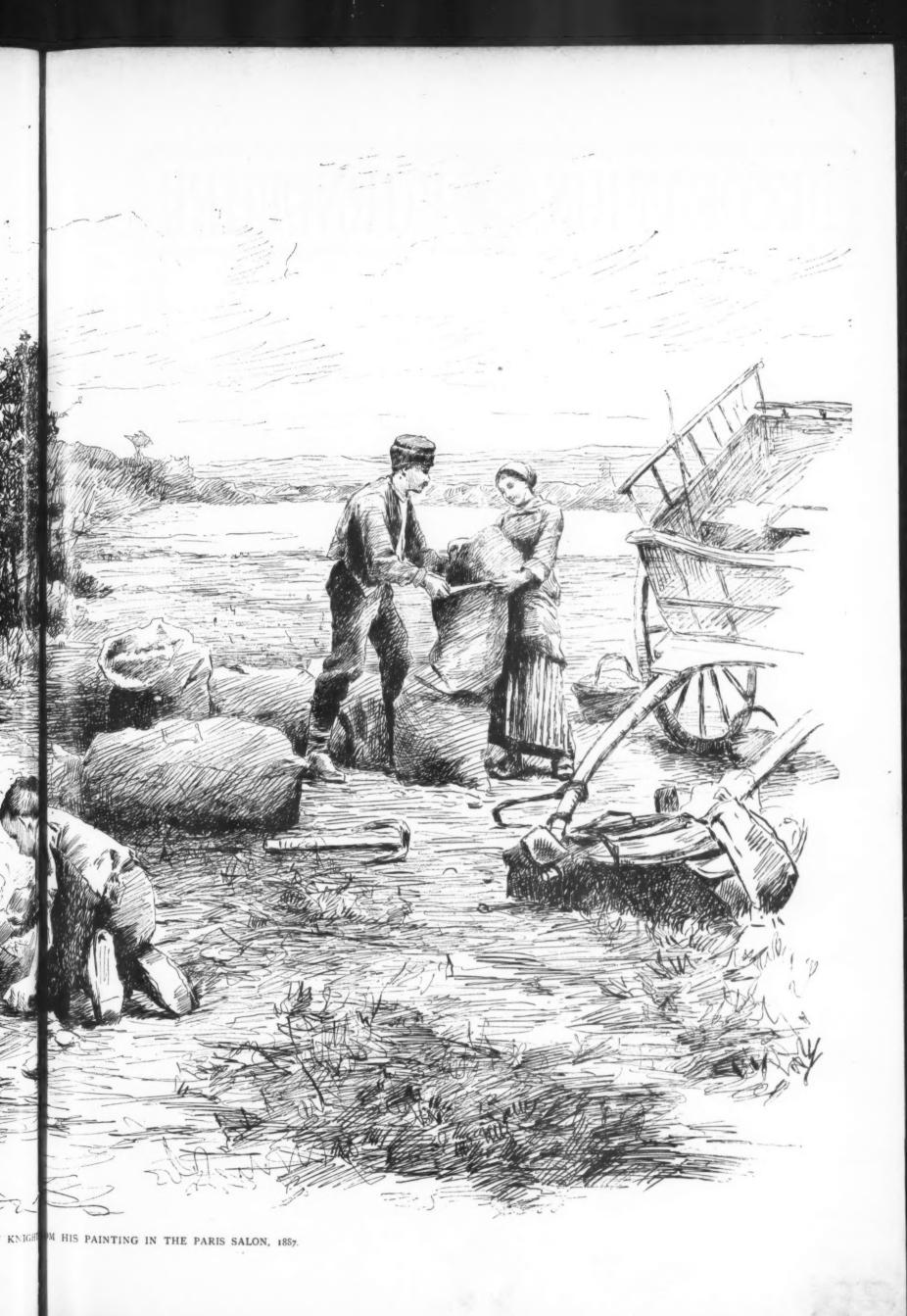
"CALLOTYPE."—The article in the last number of The Art Amateur on "Callotype" printing has called forth the inquiry, "Is there any patent upon the process or any portion of it?"

I think not; at any rate if there has been a patent it has expired, or, for some reason the claims of the patentees have been inoperative. There have been trade-marks registered upon the names of the various modifications of the process, such as Heliotype, Albertype, and many others; but the formulas for making the plates are well known, and are practised by numerous firms, who neither claim patents nor trade-marks. While, as has already been said, the processes are simple, it is not wise for amateurs to attempt the work unless they have both mechanical skill and chemical knowledge. One must understand the making of the sensitive plates and also lithographic printing; for the plates have virtually the peculiarities of lithographic stones, and are printed from in the same manner and upon presses similar in design and practically the same as those used in lithography. When the process was first introduced there was little difficulty in getting expert printers among the lithographers.

"REMBRANDT" LIGHTS.-A more positive misnomer does not exist in portraiture than the application of the name "Rembrandt" to the pictures which are illuminated on the short side of the face. But probably my dictum will not be accepted on this point; so I will accept the name, and answer briefly a correspondnt, who, signing himself "Rembrandt," asks, "When should the Rembrandt lighting be used?" As a general rule, which will have many exceptions, broad, round-faced subjects should be placed in the ordinary broad (and really Rembrandt) light; while the hollowcheeked and wrinkled face should generally be placed in the other, or, so-called, Rembrandt light! Rembrandt's pictures are nearly always lighted with a broad light on the full side of the face, with the narrow side in shadow almost to opaqueness. If Rembrandt had become a photographer his first act would have been to put all reflecting screens out of doors. One of the best examples of real Rembrandt lighting is the splendid portrait of Mr. Beecher, which was recently exhibited in Tiffany's window, painted by A. J. Conant. The exceptions to the general proposition above are, as I have said, quite frequent. If the light is sufficiently high to odelling in the lights, a heavy, give a cavernous effect to the eyes, and the ordinary portrait light must be used, where, if the eyes were not so sunken the other light would be effective. I may add that when one eyebrow droops perceptibly, or the eyelid may have the same tendency, it is well to turn that side of the head into shadow, so that the inequality be in a degree hidden. When the eyes are very black and seem to protrude from the head, the so-called Rembrandt effect often overcomes the large reflections which in such cases are so noticeable.



"IN OCTOBER." DRAWN BY RIDGWAY KNIGHT



TALKS WITH DECORATORS.

IV .- JOHN LA FARGE ON THE RE-DECORATION OF THE AMERICAN "MEETING-HOUSE.



HE real difficulty in the decoration of a modern church lies in its lack of proportion," said Mr. John La Farge, pausing from his large mural painting for The Church of the Ascension.

"The absence of proportion in the building of our period is, in fact, so com-

mon, that in certain houses where there happens to be a well-proportioned room you are struck by it, and are apt to exclaim, 'What fine proportion!""

"For this is not the city lot partially responsible?

"Yes; its definite limits are in great measure the cause, and the same difficulty controls, in like manner, the city church. There is another reason. The length and breadth may be fairly given; but these represent a certain amount of money. There arises a necessity for economy. To meet this something must be lopped off here, something else there, and the advantages of proportion gained are in this way easily lost.

"The earlier classic buildings of this country are by far the best in this respect. The thickness and height of the columns, the distances between the columns, their relation to the building, accustom the mind to think of proportions. In the old Greek and Roman churches and in the Japanese temples we find that proportion is the main thing. But in branching out into new styles, of which we have not the secret, as we have done in the last forty years, we have lost propor-

"Which was the easier to decorate, the Brick Church, on Fifth Avenue, or the Church of the Incarnation, in which you had some share?"

"The Brick Church, for this same reason. The one in its lines may be referred to classic styles. The other is pseudo-Gothic."

The meeting-house form is that of a large proportion of the earlier churches in this country. They all want to furbish up. Can't you advise them?

"This is exactly what I would say: 'The first business is to remedy the defects of your architects. the key of your church, and put your money in the bank.

Get together at least enough to cover your walls with esque or Byzantine style. Of course, I can't strictly fol- workmen. One I find has a good eye for color, while paint. The rest is not a question of money.'

tional Church of Newport. The contract reads: 'I,

John La Farge, agree to paint and glaze the Congregational Church of Newport, R. I., for the sum of \$3500. etc.' The centre of the church rises higher than the sides, to an unbroken, flat ceiling. At the end of the church is a flat wall, with a slight sunken space arched at the top, back of the preacher. This gives an advantage at once in a reality of modelling, which, in a meagre way, is the recall of an apse.

"In front stands the reading-desk, ugly in detail and color, but the general outline of which is not bad, and suggests the ambo of Byzantine art.

' Now, on these two forms-the ambo and the arched recess behind-I base my decoration. As the church has pillars, with arches resting on them, behind which are the side galleries, there is sufficient recall of all early round arch buildings to make me lean to some Roman-

remember that its decoration is very rich, and that I have very little money to work with. I must, then, take advantage of the way in which this style favors very large plain spaces as connected with very rich ones. I should have said before that it was determined to retain the wood-work-pews and that sort of thing-and that it was very ugly and poorly colored. Therefore, my decoration must be such that it will not call attention to this ugliness. Consequently, my large, plain spaces are placed near the wood, and my fine ornament goes higher up.

"Then let us begin at the top. Here I am free. The ceiling is the baldest part of the whole building. It is simply flat, white plaster, without a cornice, a blank canvas, as it were, where I can make it rich and handsome without coming in contact with any ugly necessity.

Large, circular ventilators are in the side-walls, above the arches and pillars, making what might be called a clerestory where are the galleries. These openings suggest panelling, which, if I were building, would be filled with marbles and costly stones. Now, for these marbles I substitute paint, and my painting, if it is successful in color, will always recall the idea of marble, with the memory of which we start."

"You don't mean imitation of marbles?"

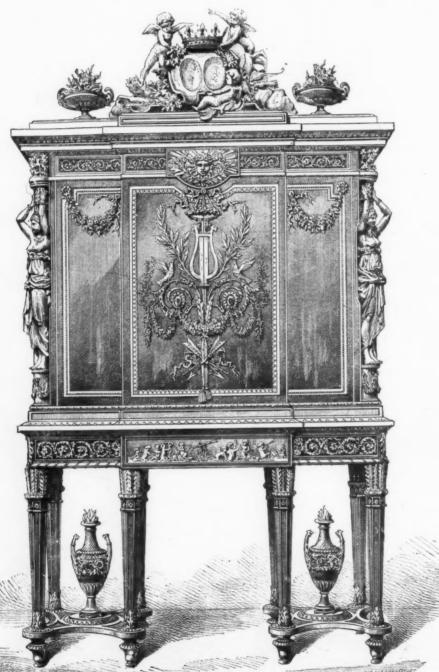
"I don't copy marbles, because I would never get any real richness in that way. The texture would always be poor and ridiculous. Anybody can laugh at that childishness, but nobody can laugh at a rich combination of colored masses of paint, which would have much the same richness that an Eastern carpet has.

"As I can have no mystery in my flat ceiling I may improve and make it look handsomer by continuing on it the panelling of the side-walls. But, in that case, the very firmness of outline which helps to emphasize the solidity of the side-walls will, as it were, draw down the ceiling. I shall therefore change both the color and ornamentation of the ceiling. As there is an indication of beam, I connect the beams with the wall and keep them firm. The large spaces between I paint in the deepest colors I can reach, and break the surface with small ornament.'

"Byzantine?"

"Yes, and of the highest kind I can get. But as I have no examples of color so applied, I follow the arrangements of color in an Oriental carpet, which comes from the same stock as Byzantine ornament. This gives me ar other advantage. All my men are new, ordinary country

low one style, as the divisions of the church are not my foreman has no idea of color at all. By taking actually a carpet, the arrangement of which seems to suit

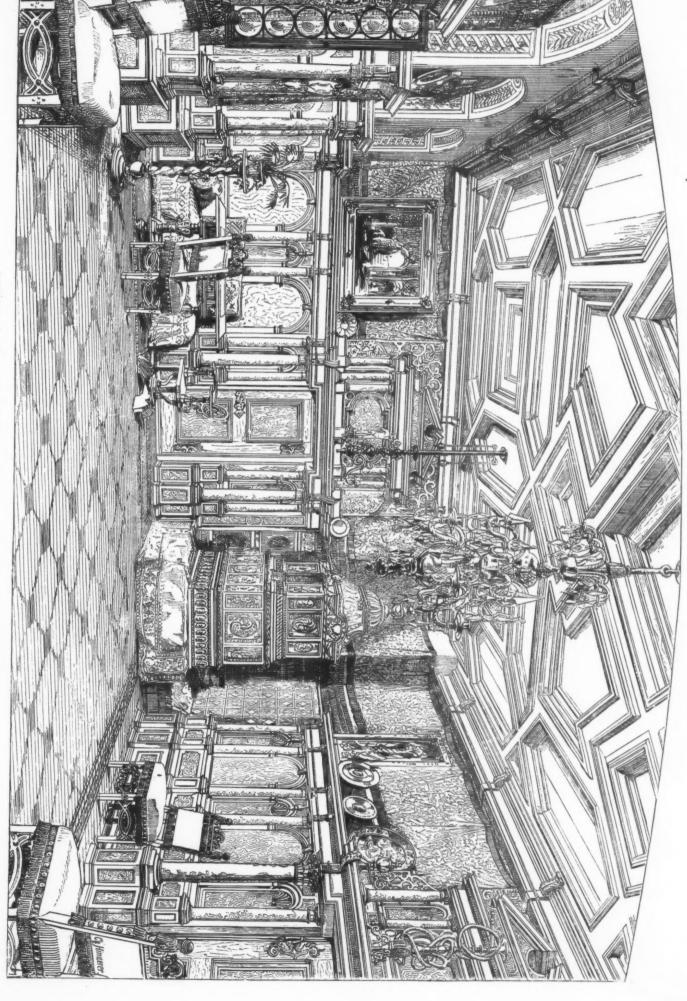


LOUIS SEIZE CABINET, FOR JEWELS, WITH COPPER GILT MOUNTI

logical to either.

"Very well, I select that period. But I must always the case, I, teaching my man to mix the colors after my

"But let me give a case. There was the Congrega-



SITTING-ROOM WITH PANELLED CEILING IN A HOUSE IN NUREMBERG.

methods, get him to judge of the success of different tones by their resemblance to the copy.

"You take a certain pride in thus being able to use your men?

"Certainly. It has helped me in my scheme of economy. You remember we have but little money.

"As the end of the church is, in the ecclesiastical idea, its most important part, here I place my most important decoration. Now I bring in my draughtsmen. I am forbidden by my agreement with the church, and, if I were not. I would so abstain, from using

any decoration not becoming a Congregational church. I cannot, then, refer to ecclesiastical tradition for what I shall do at what would be the apse or chancel."

"What would that suggest?"

"All chancel or apse decoration is based on something standing up--something perpendicular-a high altar, for example. Here I study the French Romanesque, where you find the old Greek influence that never died out from the south of France. I decide on a portico arrangement, the straight triangular lines of whose pediment by contradiction emphasizes the arch.'

"Will it not seem like a passage-way?"

" No, the round arch outside of it prevents its resembling an opening, which it should not appear to be. All this detail I have drawn full-size as carefully as if it were for the home of a millionaire, and this is the most expensive part of the work."

"Can I see the drawings?"

"No, because they were stolen, as were many others, to set another man up in busi-I only wish I might show them to you. This, the portico construction, is, as it were, connected as nearly as possible with the real shadow of the arch, and with a slight amount

The remainder of the surface, which is about nine tenths of that inclosed within the arch, is covered with ornamentation, gilded and painted with careful attention to advancing and receding colors, so that a suggestion of modelling is carried all the way through."

"That seems abstruse?"

"It is the difficult part of it all, for it implies a knowledge of painting, and lies at the basis of all color decoration.

"You find workmen to understand it?"

"An executant will always discount your work. Give him a hundred, he may return ninety-five per cent., if he does it as well as yourself. Sometimes you will find such an one, and he will discount what to his eye seems allowable.

"But in this space a text is to be introduced. It is selected by the minister, and embodies the spirit of his teaching. That, then, is the important thing. I make a break in the panel and treat it differently from anything else in the building. Here I recall in very light tones the color of the ceiling. Against that the text alone stands relieved.

Conceive below this, then, the lines of the ambo-the reading-desk-and you will understand how it unites with the lines of the portico and surrounding arch in a consistent, harmonious, and decorative arrangement of

"How do you treat the space surrounding

"There I continue the idea of panelling which decorates the clerestory, and thus connect it with the side-walls."

"And the ceiling of the galleries, as it were, of the clerestory?"

"Here I have no interest in lifting the ceiling; on the contrary, were I to do so I would emphasize the villainies in the construction of the arch. The soffit is as thin as paper. But if I take the soffit, and color it to melt into the gallery ceiling, I get the appearance of thickness. So I gild both and ornament with a simple pattern in color.'

"Do you decorate in any way the side-walls below?" "No," said Mr. La Farge, looking at his watch, "but

we will leave that matter, if vou please, for consideration M. G. H.

The Japanese koro, or incense-burner (five feet, nine inches high) illustrated herewith by the courtesy of the owners, Messrs. Gribble & Nash, is a fine example of modern Japanese bronze work. It was cast and finished by Masayoshi, of Tokio. The figure at the top is that of the goddess Benten Sama-the Chinese Venus, who is often represented on a dragon; the figures below, among the vine-wreathed bamboo supports, are the seven Chinese sages. A certain sage who spent his time in fishing, until the emperor made him prime-minister, is



JAPANESE KURO, OR INCENSE-BURNER. DRAWN BY E. J. MEEKER.

is placed in the koro, through an opening in the back.

#### OLD WALL-PAPERS.

NOWADAYS, when people delight to furbish up and bring again into use everything of a decorative sort that has descended to us from the past, it is rather strange that old-time wall-papers should be forgotten. Every-

body remembers having seen, in old houses, panelled papers, with hunting scenes, landscapes, Venetian palaces, or pastoral subjects, repeated over and over. It is true that most of these have very little artistic merit. but they are quaint and old, and as good as many other old things, which are admired chiefly because of their age and consequent rarity. And these old papers are not all to be despised, looked at from the point of art. The first attempts to introduce printed paper hangings of a high grade were made by artists of considerable talent. In

France, especially, such well-known designers as Jean-Baptiste Fay and J. Lafitte did not disdain to make drawings for the manufacturers of their day any more than William Morris or Walter Crane do to-day.

One occasionally finds in the lining-paper of old books specimens of printed wall-paper of an earlier period, that of the latter end of the Renaissance. In these the design is usually of flowers or insects, and while, in general, recalling the characteristic stamped leather hangings of the time in handling and treatment, they are evidently free imitations of the Chinese and Japanese painted or printed papers imported by the Hollanders.

Up to 1688 the stencil was the means most used in Europe, as in the East, for the production of ornamental wall-papers. About that time Jean Papillon, and, after him, Jacques Chauveau, brought to a relative degree of perfection the method of printing from rough woodcuts still in use. In 1785 we find Huet, Fay and the younger Fragonard producing designs for Réveillon and other manufacturers. The great factory at Mulhouse was founded in 1790, and received some of the artists of the Gobelins factory, who had to fly from France because they were suspected of being royalists.

A collection of examples of old papers might, then, include works of well-known artists, of very different styles, and of some of the most interesting periods of European art manufacture. It could be turned to use just as scraps of old stamped leather, of tapestry or damask are, for linings of cupboards, for backgrounds to recesses and shelves, for screens, and several other purposes. It would be found comparatively an inexpensive hobby, and there would, tloubtless, be no difficulty in inducing dealers, who make yearly trips across the Atlantic, to take the little trouble that would be required to hunt out the most interesting examples. R. R.

#### PROGRESS IN GALVANO-PLASTIC WORK.

AT a conference recently held at the Union Centrale des Arts Decoratifs, in Paris, M. Henri Bouilhet made some suggestive remarks on galvano-plastic reproductions of works of art, which, as such reproductions are much used in the ornamentation of our apartments, are in place here. It is plain, to begin with, that while casts in plaster may give fair ideas of originals in marble or other stone, they cannot give a notion of what works in metal look like, the effect of these latter depending greatly on the color of the surface, its polish, and the finish of the details, particularities which cannot be reproduced except in a similar metal. In the galvanic battery any metal may be used, either to form a solid piece or to make a coating on a shell more or less thick of another metal, and the original, from which the cast is taken can be copied so minutely, that, except by

represented on the face of the koro. In use the incense an expert, it can hardly be distinguished from the reproduction. The difficulties encountered until recently were mainly in the production of alloys and in the imitation of the flow of the metal in castings. Many electrotypers, even in this country, are now prepared to obtain in the battery any required alloy to cast, that is not only in pure copper, gold or silver, but in brass, bronze and other compound metals of any required density, color, and fineness of grain. It is even possible to reproduce the finest Japanese work in different colored metals so as to give quite the color effect of the original.

The other difficulty, that of imitating the fibrous flow of bronze, or other metal, in a casting, M. Bouilhet intimates, has also been overcome. If so, the fact is of great importance. The main objection to the use of galvano-plastic copies of works in relief has been their lack of fibre. The metal is usually deposited in the battery in a more or less finely granulated condition, the result of which is a far less pleasing texture than that of a good piece of artistic casting. If this defect has been overcome, galvano-plastic works may be used by the



DECORATION FOR A TAMBOURINE.

most fastidious in important positions, near the eye. At present they are properly restricted to a subordinate place as to ornament the panels of an outer door, or to furnish enrichments to be inserted in carved woodwork.

# Geramics.

#### RECIPES FOR METALLIC LUSTRES.

THE processes used for obtaining the metallic reflections so much admired in fine specimens of Hispano-Moresque; and Gubbio wares have long been unknown,

though many attempts have been made in modern times to imitate the golden reflections of Valentia and Granada platters and vases, and the ruby red of the Italian faïences. M. Th. Deck, in his work on faïence, recently issued as a volume of their "Bibliothèque de l' enseignement des Beaux Arts," gives the result of his experiments as follows:

For the gold, take sulphate of copper, two parts; sulphate of silver, one part; mixed red and yellow ochre, twelve parts, and sulphate of iron, five parts; or, another combination is, sulphate of copper, five parts; nitrate of silver, two parts; colcothar, one part, and bol d'Arménie, four parts. For the ruby, take sulphate of copper, five parts; protoxide of tin, two parts; lamp-black, one part, and mixed red and yellow ochre, four parts. The ruby may be varied by using, instead of the above, oxide of copper, eight parts; oxide of iron, five parts; colco-thar, six parts, and bol d'Arménie, six parts. These matters are pulverized and mixed with wine vinegar, and applied rather thickly to a piece already fired and

glazed. The piece is then exposed in a small furnace to flames barely at red heat. Smoke aids the operation, which should be conducted slowly and with great care. The pieces come out covered with soot. The compositions given above may be varied as to proportion of ingredients so as to obtain several shades of color, but practice, watchfulness and judgment are necessary, and, even with these, the result is not certain.

It is necessary to allow a tint to dry well before attempting to lay another over it, and, generally, says a French china-painter, when two layers of color are re-

n n quired, the first should be painted in water or water mixed with dextrine and the second in turpentine. Or the first may be fired before the second is put on.

#### PRACTICAL LESSONS IN CHINA-PAINTING.

#### VI.-FISH-SETS-GAME-SETS.

UNDER the comprehensive name of sea-food may be found many objects which, if not very artistic in themselves, may be made to appear so with the help of the beautiful things naturally associated with them. For example: fish and bivalves may have fine sea-weeds, dainty shells, or rosy corals around them. Never introduce so much variety as to interfere with the individual character of the design, or forget to give careful consideration to questions of prominence and subordination. Every design should be attractive as a whole, without diverting the eye by presenting this, that and the other pleasing little bit. This principle needs especial attention when objects of different kinds are combined. Fish must be perfectly drawn; they present many beautiful and exacting curves. When the scales are conspicuous, they must be lined off with almost mathematical accuracy. This work need not be disturbed by laying on the local tint; then, with a small brush, trace the markings lightly over with the color indicated-probably gray or black. Many fish require more or less black green along the back and around the head. For trout use a salmon tint made of one third flesh No. 2, nearly two thirds ivory yellow, the balance carmine No. 3. The specks may have carmine No. 3 brightened slightly with orange yellow. The browns and brown green may be used in shadows.

Sometimes fish and the surrounding objects are partially covered with irregular horizontal strokes of black green producing a shaded watery effect. If but the faintest hint of water is wanted, use sky blue and black or carmine and apple green. The latter combination is preferable where no shadow is wanted. A similar effect, or something more net-like, may be produced with gilt. But wherever gilt is to be laid the color must first be removed, else the gilt must be reserved for a second firing.

Sea-weeds are mostly done with brown green, tipped and shaded with violet of iron. Brighter greens, or carmine and purple, may occasionally be used.

Red corals want carmine No. 1 and orange yellow, shaded with carmine No. 3 or even deep purple.

Bivalves are painted with browns and the usual mixture of sky blue and black. They will bear very effective shades, but must not be made heavy and coarse.



DECORATION BY FROMENT.

Ornamental shells may call for almost any colors. Brilliant, pearl-like effects are produced by bringing such colors as carmine, violet, green, and blue into sudden juxtaposition. Make quick, smooth passes of the brush that will leave a soft gradation of color, and do not trust to subsequent shading.

Shells and fine sea-weeds alone make pretty decorations, and you are safer with these than with more substantial objects if your skill is questionable.

Large game dishes and game-sets admit of beautiful decoration. If birds are placed and drawn in a pleasing, correct manner, the coloring is comparatively easy, as

many distinct touches are admissible. Be sure, however, to produce a happy gradation of tone, and not a patchy effect. Where there is any overlapping of touches look out that the colors agree, and that the darker ones are laid on last.

When white breasts of ducks or birds are spared, a delicate gray or neutral tint must be brought well up to the strong lights.

Live game, birds, especially, require spirited and delicate drawing. Audubon said of his early practice in drawing birds: "My pencil gave birth to a family of cripples." Then, he adds: "These difficulties and dis-



DECORATION FOR A TAMBOURINE.

appointments irritated me, but never for a moment destroyed the desire of obtaining perfect representations of nature." The decorator need not copy minute characteristics as the ornithologist does; but, where a little less is demanded in this respect, a great deal more is demanded in the way of artistic effect. The coloring, in any case, must come up to a high standard, if it really imitates the tones and gradations that nature has given. How beautiful are the iridescent necks and wings of some specimens! For these effects, you want violet of gold and rich purple, changing into deep blue, and this into bright greens, which are enhanced by contrast with black and black green. The graver colors must receive

no less care. It will be very apparent if the neatly flecked browns do not get full justice. Have the general tone smoothly tinted in, then touch on lightly the darker markings, or wipe out white ones; the latter must be shaded with gray. Make round, receding surfaces vanish in delicate neutral tones, and be sure that the entire work is free from coarseness, of whatever kind or size the game may be. In the splendid Haviland " Presidential set," painted to order for Mr. Hayes (and illustrated in The Art Amateur in Dec. 1880), there was one dish containing a pair of life-sized ducks sporting in water, and another a proud turkey. The dishes were valued at one hundred dollars each. Before they were decorated, they were worth eight dollars each. No matter how large the pieces or how realistic the designs, no crude, rough work is to be tolerated on china.

In many studies of game there will be accessories that may be treated according to the directions given for painting leaves, branches, etc., under the head of flower-painting. Very often the game

will be relieved by landscape effects. If the distance involve work that is likely to suffer when the game or anything in the foreground is brought up against it or over it, let it be painted in and fired first, then it is secure; and when you come to paint the principal objects, you can work as independently as if you had nothing but the white china itself around them, and save the time that you would otherwise spending ugarding against blemishes or in trying to remedy them.

Directions have already been given for simple cloudlike tinting. Use quiet colors that will not take away from the main features of the design. The lightest sky necessary to wipe out light cloud-forms, do it while the thirds ivory yellow. Do not let this mixture blend with

blue and azure are usually deep enough. When it is low; for pinkish tints, one third flesh red, No. 2, and two

clear ivory yellow, else the quantity of yellow will be so much increased that it will devour the red. The darker portions of a clouded sky may be made of equal parts of flesh red No. 2, ivory black and sky blue.

The colors for distance are apple green and carmine, deep blue green and carmine, then, as greens become more apparent, use brown green and black green with apple green. The proportions of these colors may be varied to suit any conditions, but they must not be laid on at all heavily.

Water, as a rule, has the sky tints reflected in it; sometimes a deeper blue green is allowable. Ripples may be taken out with a fine brush slightly wet in turpentine. Where there is only a little smooth water it may be laid in with horizontal strokes of the brush instead of being tinted in, then it is very easy to spare the ripples. Be careful to paint reflections in a direct line with the objects producing them, using corresponding colors.

Where bare earth shows use ivory yellow and ochre for lights, with the browns and black for shadow.

Many little shore views have long grasses which must be thrown up over the distance with quick, fearless strokes. A long red sable brush that has plenty of spring is needed for this purpose. Lily-pads come in prettily; let them be rather vaguely suggested with brown green and a few touches of violet of iron. If treated skilfully they will not make the water less transparent, but more so.

Landscape will be more fully discussed in the next lesson.

H. C. GASKIN.

HORN or ivory is the best material for a palette-knife, as neither alters any of the colors. Steel has a bad effect on purples and carmines. The palette-knife is used only for transferring the color from the ground glass to the palette.

A LARGE window is preferable to a skylight in a studio to be fitted up for porcelain-painting. An extension leaf adapted to the table, on the right, to serve as a rest for the elbow while painting, is recommended, but in workshops it is seldom used. To keep off dust from the work, a few pieces of linen or gauze are necessary. The greatest cleanliness and neatness is essential, as a touch of anything dusty or dirty, imperceptible on the biscuit, may show on the finished piece as a dark spot or by causing the color and glaze to scale off. Colors and brushes should be kept in drawers when not in use. The brushes should be washed carefully after using. A piece of heavy ground glass and a muller for grinding and mixAN ALTAR-HANGING.

Xrk

Meedlework.

THE design given in the supplement, this month, for an altar-hanging, is very suitable for working on white damask silk for festival use, but it may also be worked on red or green velvet, according to the church seasons at which it is to be used. If intended for velvet, the design must be worked in the first instance on linen, not too heavy, but sufficiently closely woven to give the needful firmness to the work. It must be carefully traced on the linen, which must then be framed in the manner already fully described in The Art Amateur. The flowers may be worked solidly in feather-stitch more or less in the natural colors, toning these a little according to the colors of the ground on which it is finally to be placed. To do this satisfactorily, it will be necessary to have a piece of the velvet by and lay the silks on it, as if worked on the holland. Without taking this precaution, the gray color of the ground will mislead in the choice of the colors, and when the work comes to be transferred on to the velvet, it will look faded and poor.

The same, of course, must be said of the foliage and stalks, and, if the ground of the altar-cloth is to be green, care must be taken to select such decidedly gray greens for the leaves that they may not be lost upon the ground. Very good effects may be obtained in getting delicate gradations of color in the flowers by threading two different hues in the needle at the same time, and using them together. This is especially the case with purples of a broken tint as they are somewhat limited in number. A single fine strand of red or of blue silk used with it will give whichever tone is needed in a very delicate and subtle manner. In choosing the colors to be used in the working, the effect of the gold thread must also be taken into account, or it may throw out the harmony when afterward added.

No gold must be put on while the embroidery is on the linen ground. When it is completely finished, with the exception of this, it must be well and carefully pasted, and left completely to dry. This is best done by rubbing shoemaker's paste well into the back of the work and pasting the edges with the fingers. It must be allowed

The velvet in the mean time must be framed, having been previously backed with fine lining in the manner already described in these pages. The work must now be carefully cut out with a sharp pair of scissors, close to the edge of the work, but not in any wise injuring it. It must then be laid in its place on the velvet and lightly fastened with small pins stuck in upright. Measurements must be taken to make sure that the work is exactly in the middle and that it lies straight. It may then be sewn down over all the edges with fine silk or cotton. The pricked design should now be placed over it, and all the tendrils marked in on the velvet.

The gold thread may then be added-either Chinese or Japanese-the former is always of a much redder tone. As a rule the whole of the design is outlined with gold thread, which must be sewn down with Maltese silk of the same color, the ends of the gold being pushed through the velvet with a stiletto and securely fastened. If it is desired not to outline the flowers or leaves with gold thread, they may be transferred to the velvet either by a couching-line of silk carried all round, or, what is much better, by working over the edges of the petals with the silk used in the embroidery, and with the stitches going in the same direction. It then appears to have been embroidered direct on to the velvet. Gold introduced into the centres of the flowers will enrich them very much. This may be done in various ways. The stamens may be laid down altogether in gold, sewn over with colored silk. All the tendrils must be put in with gold, and, if it is not desired to outline the leaves with gold, it may be used for veining them. The same directions, of course, apply to the working of the orphreys, which may probably be marked on the same piece of linen side by side, and framed together. If the altarcloth itself is velvet the orphreys should be worked on silk, in which case they would not need transferring, but would be embroidered at once on the silk, which should not need backing unless it is very thin. Or the altarcloth may be of silk damask, with the orphreys and superfrontal of velvet.

The monogram and crown of thorns must in any case be worked first on linen, and then transferred. It would



sky blue and black. For yellowish tints use ivory yel-should be carefully washed every day with alcohol.

tinting is wet. Shade there with the ordinary mixture of ing the colors are indispensable, and these and the palettes

be better to have it on a somewhat stout ground to give it firmness. The two Greek letters forming the monogram may be worked in various ways, in gold thread, or in gold-colored silk over parchment in satin-stitch. This is the old style, and is effective, though it wastes the material very much.

A better way is to lay the whole down in close rows of gold thread, sewn over with red silk, either as described for brick-stitch, or with any other form of couching. The monogram will look the richest if done in basketstitch over cord. In this case it must be edged with a red silk cord. Again, the letters may be worked in feather-stitch in gold-colored silk, or with silk laid and fastened with crossings of gold thread. If worked in silk, it should be edged with gold, either sewn over with red silk, or two small cords laid round one of gold, and an inner one of red silk. The crown of thorns should be worked with goldcolored silk, shading to browns, and, if needed, a touch or two of gold on the high lights. It will require carefully touching up and finishing after it has been transferred to the velvet. It will be noticed that the X in the monogram is intended to have a thin gold cord or thread couched round it at a little distance, allowing the velvet to appear between it and the embroidery.

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When the altar-cloth is made up, it should be interlined with strong, coarse linen, and, after the orphreys have been placed in their proper positions, lines of gold cord or couching must be placed beyond them on each side on the velvet to make a finish. The fringe should be laid upon the cloth, not allowed to hang below it, and the linen interlining should be arranged so as to project a couple of inches beyond the velvet for fastening on to the altar. The superfrontal is fastened to the covering of the top of the altar, and, of course, hangs over the frontal. The fringe in this case may hang below the edge of the velvet; but, as a rule, it keeps better in place if laid on it.

If the design should be used for a festival-cloth upon a white ground, free use should be made of stitchings of red silk over the gold thread, and of small red silk cords, as they give great richness of effect.' White velvet or plush is never satisfactory; it is better, therefore, to give the necessary contrast by using two kinds of silk,a rich figured damask, and a plain corded silk, or a satin. In some

cases very beautiful effects may be made by covering the ground with tiny gold knots, or what are technically known as flies, arrow-points, or stars. In this way the orphreys might be embroidered on the same silk as the body of the hanging, but the ground of the former, enriched either by French knots or flies of gold thread, or even of red silk, which would give a perceptible hue to the ground and would distinguish it from the rest of the antependium. In this case, the orphreys should be well marked off from the ground by lines of gold and red cord at their edges. For a white festivalhanging, the fringe should be of gold, or gold and white silk; but a little red introduced gives great richness at a



MARK OF ALDUS MANUTIUS. (SEE " OLD BOOKS AND NEW.")

white and gold.

The coloring of the passion-flowers and leaves upon a white ground should be very delicate, without being allowed to become washy from the use of too neutral hues. The distance at which an altar-hanging is seen by the majority of the congregation should, of course, be taken into account, and a little emphasis should be given to the coloring to allow for it. L. HIGGIN.

# Old Books and Dew.

EARLY PRINTED BOOKS, AS ILLUSTRATED BY THE COLLECTION OF MR. BRAY-TON IVES.

SECOND NOTICE.

In the article on "Manuscripts" in The Art Amateur for last March, an account was given of the destruction



FROM THE " HOURS" OF SIMON VOSTRE. PIGOUCHET. PRINTED IN 1488.

of classical and other early manuscripts by the calligraphists of the fifteenth century who needed the parchment on which they were written for their books of devotion and romances. This is often made the basis of a laudation of the art of printing and of its first practitioners, at the expense of the art and the artists which they superseded, not quite in accordance with a just view of the case. It is doubtless true that the invention of printing came in the nick of time, just when the general revival of learning made a market for numerous copies of the few antique MSS. left, the contents of several of which, perhaps, might not have been transmitted to us if it depended on the slow and expensive work of the scribes to meet the new demand. it is hardly the fault of these latter that printing took the work out of their hands. That they were as ready to erase the histories of the saints in order to copy a classic, as to do the contrary. is shown by actual examples. And, again, the first printers seem to have had as little regard for the classics as they. It was not until ten years after the printing of the Mazarin Bible that, in 1465, Fust and Schoeffer published the first edition of Cicero, and not until 1469 were the first editions of Apuleius, Cæsar, Suetonius and Plutarch printed at Rome, and Pliny and Tacitus, at Venice. Of the seventy-one books in the Grolier Club catalogue of Mr. Ives's collection, the latest of which is dated 1528, the classics make little more than half. It was in the sixteenth century, in fact, that such men as the Aldi and the Estiennes, who should be styled publishers rather than printers, entered intelligently on the work of preservation. The Germans, who preceded them, with few exceptions, looked upon books simply as little distance, and does not alter the general effect of merchandise, and their art as a profitable rather than as The somewhat heavy but yet well-formed letters of the Yet, owing, no doubt, to the mis ception that the discoverers and introducers of printing are the authors of everything beneficial or admirable connected with it, these are given all the credit for the preservation of the classics, and also that much of which is manifestly due the calligraphists and miniaturists of the time, for the incontestably artistic execution of the first printed books. • Readers of The Art Amateur will

be particularly interested in having this latter point cleared up

Those who wonder at the clean-cut, well-formed type, the fine margins and clear impression of the fifteenth and early sixteenth-century books, especially when compared with the coarse type and careless printing which became common some time later, should be led by the rapid decline to look for a cause for early perfection other than the æsthetic tastes of the early printers. In fact, the printers were doubly indebted to the calligraphers, who not only designed their letters for them, but, in many cases, en-

graved them, and with whose work in manuscripts they felt themselves obliged, or found it profitable, to compete. Printed books were intended to take the place of manuscripts-were often sold for manuscripts; and, as these were beautifully written and ornamented, they had to be beautifully printed. Ornamental capitals in blue and red were introduced because common in manuscripts. Sometimes a space was left in which they might be inserted by hand, just as wide margins were provided to be filled with illuminated borders. Our friends the printers did not make light of the difficulties of color-printing. They soon took the part of aiding the illuminator by printing both borders and decorative capitals in black outline, and gave up the attempt to fill his place. Thus, the Gutenberg Bible of the Ives collection has borders of flowers and animals drawn in by hand, and the Bœtius of 1485, printed by Arend de Keyser, has hand-painted borders of thistles and strawberries, while the "Heures a l'usaige de Rome," printed on vellum at Paris, about 1500, by Guillaume Anabat, has woodcut borders and miniatures illuminated in gold and opaque colors by hand. In some cases, as in the "Horæ Divæ Mariæ Virginis," by Thielman Kerver, 1505, the borders and miniature remain in their original uncolored condition. In others, as in the " Heures de Paris," of Simon Vostre, 1508, the handwork has been carried out so thoroughly that the wood-engraving disappears beneath it, and the lights of the draperies and some other details are put in in gold. Even when printing began to stand on its own merits, cheapness and extreme legibility, it was still thought advisable to rule the pages by hand and gild the initials, or, as with Mr. Ives's Lactantius, in which the heading is printed in alternate lines of black and gold, the margins are stained by hand a delicate tint of yel-

low. This is sufficient to show that, while the printers considered themselves as in competition with the makers of manuscripts, and obliged to keep up to their standard, they were, at the same time, forced to accept their aid in the purely decorative part of their work. But it is more important to remember that the letters themselves were the work of men who had been trained as calligraphers.



MARK OF THIELMAN KERVER.

Schoeffer, a scholar of the university of Paris, and a clever calligraphist. It was Jenson, an engraver for the mint, who, sent to Mayence by King Charles VIII. to study the new process, made the font of Roman type which is regarded as a model of elegance to this day. His Cornelius Nepos, in the Ives collection, is ornamented with magnificent Raphaelesque borders illuminated by

hand. Finally, the first Italic type, that of Aldus, is said, with show of reason, to be copied from the handwriting of Petrarch by the celebrated engraver, Jean de Bologne. It was first used in the Virgil, Venice, 1501. In the grammar of Lascaris, 1476, the first work printed in Greek, the Greek type has very much the appearance of handwriting, and though called "defective" by Didot, it presents a much neater appearance than the type of the Le Fevre Anacreon of 1681. Before its appearance, it was customary to allow space in blank for the insertion by hand of Greek quotations.

With characters designed and engraved by men thoroughly trained in their arts, with splendidly executed manuscripts for models, and with the aid, on occasion, of illuminators, rubricators and calligraphers, it is less wonderful that the first essays of the printers' art should be, artistically, nearly perfect. Indeed, as mere clearness of impression is a mechanical rather than an artistic excellence, it is only in the composition that the printer can be said to work as an artist. In this the early printers may truthfully be said to excel. In bold and skilful alliances of various kinds of type, in ingenious piecing together of small woodcuts to make up borders and passe-partouts, and in a fine feeling for proportion in every part of their work they leave us moderns far behind. Take the page of the "Heures" of Simon Vostre, printed by Philippe Pigouchet, Paris, 1488, made up of separate cuts, for example. Others might be adduced, with type inserted to fill the spaces between the engravings. French books in the collection of Baron A. de Rothschild show some marvels of audacity in type-setting, the effect of which is almost invariably good,

The Brayton Ives collection, as shown at the Grolier Club, contained but one specimen, a late one, of the block-book. This was an Italian "Biblia Pauperum," printed in Venice about 1510. The cuts in it are considerably better than most of those done anterior to the invention of printing. Those early block-book cuts, which constituted a step toward the discovery of printing, were so inferior in all respects to the miniatures of the manuscripts of the same period that the printers did not dare, at first, to copy them. But, though seemingly much more likely than miniature painters to be injured by the new invention, which reproduced the text of any required work so cheaply that there was no longer any call for block-books, the engravers were stimulated to compete with the illuminators, at first in cutting ornamental letters, then, little by little, in supplying designs for the miniaturists to color, and finally in producing cuts which, from the beauty of their design, were accepted without color as substitutes for miniatures. Schoeffer, who is supposed to have suggested the use of the cast metal type, instead of the wooden type first used by Gutenberg, retained the engraved wood or metal capitals and brought them to a high degree of perfection. But it was the booksellers of Lyons, among the first in France to avail themselves of the new art, who gave the primary impulsion to the ornamentation of printed books by initial letters engraved in relief. The earliest illustrations of any artistic consequence appeared in Rome, where Ulric Hahn, engraver and printer, brought out, in 1467, the "Meditations" of Turrecremata, with figures said to have been designed by Fra Angelico. The "Elements of Euclid," of Erhard Rathold, published at Venice, in 1482, of which the collection contains a copy, has woodcut diagrams covering the broad outer margins.

We will merely mention in passing that book illustration by means of copper plates was as early essayed in Italy; but, although the printers were accustomed by their attempts at color work to the successive printings which this process necessitated, they, apparently, feared to subject the copper-plates to the press, and returned to the old expensive and ineffective process of "proving" with a burnisher on the spaces left blank in running through the press. For this reason, the copper-plate, in spite of its many advantages, did not immediately kill off relief-engraving, and the art continued to progress. The Poliphile, printed in 1499, by Aldus, of which we have already given an example, shows the Italian style of wood-engraving at its highest, and it may be seen also in the well-known Aldine mark, the dolphin and anchor; but other beautiful works are the Dante of Bonini, 1487, and the "Decamerone," of 1492.

Returning to the north, whence, it should be remembered, came the engravers as well as the printers of these Italian designs, we find in the first edition of Boccaccio's "Misfortunes of Famous Women," printed by Czeiner

de Reutlingen at Ulm, in 1473, very curious cuts, simple, but spirited, and more like the French work of the period than the German. Leew's "Corona Mistica," printed at Antwerp, in 1492, also contains small woodcuts full of expression, and displaying the skill acquired by the Netherlands engravers during their long years of practice on the block-books. Quite as much cannot be said for the figures of the Nuremberg Chronicle, which, while more deserving than Chatto will allow them to be, are exaggerated in action, lacking expression, and coarsely cut. As already noticed, the collection did not hold any examples of Dürer or of Holbein, but the engravings of the "Ship of Fools" show the German style

Though not comparable from the point of view of an artist with the contemporary Italian engravings, nor with German work a little later, the early French woodcuts are the quaintest and most interesting. While the Italians are burdened with the tradition of the antique, and the Germans are already given up to mysticism and wilful ugliness, the French designers and engravers give us a lively picture of the times as they actually were. Gothic bookmaking, like Gothic architecture, and Gothic art generally, reaches its highest point in France. In the borders of the Books of Hours and other devotional works, one finds hunting scenes, and scenes of private life mixed up with flowers and animals, kings, queens, and bishops, scenes from the Bible, religious emblems, and, often repeated in various forms, that wild fancy so characteristic of the Middle Ages, the "Dance of Death." It can hardly be doubted that the miniaturists, celebrated as such, Foucquet, Perreal and Bourdichon, turned their talents to account in designing for the engravers. The cuts of the "Mer des Histoires," 1488, among others, are attributed to them. Nearly a score of years after, Pigouchet, examples of whose work we have given, was both typographer and engraver on wood at Paris, and, with the merchant, or, as we would say, publisher, Simon Vostre, undertook to flood France with Books of Hours, for which the demand was excessive. The engravings for these were, in all probability, done on metal, but, after the process of wood-engraving, that is to say, in relief. Verard, who was in his own person calligrapher, illuminator, printer, and bookseller, also undertook a series of Books of Hours, and published, besides, secular books like the "Decamerone." bill of his against Charles of Angoulême, father of Francis I., we learn that parchment cost then 3 sous 4 deniers a leaf, and the illumination of the illustrations, for his books, I crown each, the full-page cut, and 5 sols the small one. Four volumes, the romance of "Tristam," the "Consolations" of Bœtius, the "Ordinaire du Chrétien," and a book of "Heures en François," cost the duke, including delivery, 207 livres 10 sous, or about 6000 francs in modern money. Thielman Kerver, Germain Hardouin and Jehan du Pre, of whose books were shown examples, followed in the same path.

The Ives collection lacks, however, any example of the most interesting of the illustrated books of the period, books which were, many of them, the reverse of pious, and bore titles like the following: "Débat de l'Homme et de la Femme," "Débat de la Demoiselle et de la Bourgeoise," "Débat du Vin et de l'Eau," "Complainte du trop tot marié," "Blasons," which had naught to do with heraldry, and "Doctrinals" which were not concerned with the doctrines of the Church. But it holds all that could be required of a private collection made in these latter days—specimens of the first presses, of the best black letter, Roman and Aldine type, first editions of many works of capital importance, and miniatures and engravings of the three great schools of the time, the Italian, the German-Flemish and the French.

#### BONAVENTURE'S CATALOGUE.

COLLECTORS of books will find a plenty of good advice in the little essay on "Books and Book Collecting" which Mr. C. F. Bonaventure prefixes to his new "Catalogue of Rare and Curious English and Foreign Books." The catalogue itself furnishes many valuable notes on rare books and fine modern editions, and more particularly on fine bindings. It is illustrated by four handsome photogravures, reproducing, to the grain of the morocco, specimens of Petit, Padeloup, an excellent old mosaic design in the Grolier style which covers a small volume, "Libri Prophetarum," printed in Lyons in 1542, and a binding with the arms of Henri II. and Diane de Poitiers, with their interlaced monograms. This last is on an Aulus Gellius of 1526. It is in brown morocco.

The Padeloup is in dark old citron, fully covered with rich gold tooling, and bears the arms of Louis XV. It contains the Office of the "Semaine Sainte en Latin et en Français," published in 1745. Other treasures noticed in this catalogue are the copy of

Plutarch, which had belonged to Marguerite de Navarre, bound by Clovis Eve, the three first volumes in red morocco and the fourth in green; a Boccaccio of 1757-61 with ninety-seven head and tail-pieces by Gravelot, Boucher and Eisen; the "Collection Antique" of Quantin, the price of which has doubled within a few years, and a Ms. "Book of Hours," on vellum, of the fifteenth century, with twenty-four small miniatures and nineteen large, and bound in old violet velvet. The price of this superb Ms. is only \$600. The first edition of several of the works of Molière, in a binding by Trautz-Bauzonnet, will cost its purchaser \$900; and the Amsterdam Montaigne of 1659, bound by Cuzin, is held at \$300.

#### RANDOLPH CALDECOTT.

THE name of Caldecott and the charming visions it evokes are still fresh in the minds of young and old, and the shock of his untimely death seems but of yesterday. We must be grateful for any "touch of the vanished hand," and any glimpse, however slight, of so genial and gifted a personality. Some bits of diary—fragments of letters, and, above all, many characteristic sketches (a fair proportion of unpublished ones among the number), in Mr. Henry Blackburn's personal memoir of his early art career (Geo. Routledge & Sons), bring before us the artist and the man. We must thank Mr. Blackburn for these, but anything more clumsy, scrappy, and incoherent than the arrangement and presentation of the material collected could scarcely have been devised. The text, we are told, is little more than a setting for the illustrations. The illustrations did not need the setting, nor does the text gain by struggling along the pages, so that we are forced to turn backward and forward in order to glean the few facts scattered among them.

The son of an accountant in Chester, Caldecott was born March 22d, 1846. From the age of fifteen to twenty-six he was clerk in a bank, first at Whitchurch, and afterward at Manchester. But, during all this time, his artistic tastes and tendencies were gling to find outlet and expression. Chained to the desk all day, he worked long and late in the winter evenings at the School of Art, and in the summer studied nature whenever and however he could. Finally, after mature deliberation he decided definitely to abandon commercial pursuits and follow his natural calling. In 1872, he set out for London, where his career begins. Our readers do not need to be reminded of it. The current literature of the day records it, English and American periodicals, the pages of London Society, The New York and London Graphic are full of his brilliant and happy illustrations. His delightful picturebooks follow each other in quick success sion. Their very titles suggest the author's traits-the love of simple and innocent things. harmless fun, and sympathy with children and animals, to which we must add that "rapport" with nature which comes from living constantly-at all hours, and in all seasons, in her presence. He takes us out-doors with him and across country, gives us open air, open sky, open fields, and the woods at spring-time, when birds are pairing and lovers whispering in the still, unshadowed paths. Fourteen rapid years! How brief a span was Caldecott's, but more full than many a longer one of what the world needs and prizes—the charm that makes it young and keeps it so.

#### "CLAUDE LE LORRAIN."

THE latest number of the "Great Artists" series, published by Scribner & Welford, is the biography of CLAUDE GELLÉE LE LORRAIN, by Owen L. Dullea. The author gives due importance to the recent work of Lady Dilke, and claims, besides, to have made a special comparative study of his pictures, drawings, and etchings. Two chapters are given to Claude's early life and wanderings before he became famous. His decorative works and relations with Cardinal Bentivoglio, and other patrons, Roman and French, and the execution of his principal etchings, including the "Liber Veritatis" are treated of in two more. His later years, illness, the making of his will, and his death occupy another. A great deal of information is given as to his work, including a full bibliography and a list of present owners of his pictures. The book is illustrated with a considerable number of photo-engravings of plates in the "Liber Veritatis," of drawings, and, in a few cases, of old woodcuts. These are not so well printed as they should be, but they serve the purpose of illustrating the text passably well.

#### PERSPECTIVE FOR ARTISTS.

CHARLES SCRIBNER'S SONS publish a little book by Professor L. W. Miller, which seems to us to fill a need often pointed out in these columns. The Essentials of Perspective has been written for artists rather than for draughtsmen. It contains, probably, all that the landscape-painter needs of perspective science, put in plain words, and unencumbered by unnecessary demonstrations, which, however pleasing to the scientific mind are troublesome to the artistic. Still, reasons are given for every rule or method introduced, so that the reader gains a clear theoretic view of perspective, as well as a practical working knowledge of it. The author's effort seems to have been to weed out the unssential things that are often included even in the small text-books and hand-books which are usually read, by artists whenever they attempt to read anything on the subject. He has also made the illustrations such as to be of special interest to the artist, and one comes across such subjects as Turner's "Ehrenbreitstein," Titian's 'Presentation of the Virgin," the "East Chop Lighthouse at Martha's Vineyard," and views of interesting old houses at Germantown, Philadelphia, and elsewhere in this country, used in illustrating the text. There are ten chapters in the book, dealing with "First Principles," "The Horizon," "Measurements, Curves," "Shadows," "Reflections" and "Panoramic Perspective." Altogether, it is an excellent text-book.

CATHEDRAL DAYS (Roberts Brothers), by Mrs. Anna Bowman Dodd, is a charmingly written narrative of a trip through southern England in company with her husband, to whom she affectionately dedicates the volume. In it one breathes the air of the country, hears the twitter of the birds, and the tinkling bells of the cattle. The tourists hired an open, one-horse vehicle, in which they journeyed very comfortably, stopping at the best inns they could hear of, most of which are lovingly described. Both keenly appreciative of the beauties of nature, and joyously on good terms with the whole world, their experience seems to have been thoroughly delightful. The cathedrals of Chichester, Winchester, Salisbury and Exeter were visited, but they do not receive more attention than the sweet pastoral country through which they lie scattered. Mrs. Dodd describes them with a light hand, and with a freshness very agreeable up to a certain point, which reached, however, one begins to feel the need of somewhat more technical knowledge concerning their architecture than is conveyed. Excellent pen drawings, by E. Eldon Deane, illustrate the volume

ENGLISH AS SHE IS TAUGHT (Cassell & Co.), is a little volume made up of genuine answers to examination questions in our public schools, collected by Caroline B. Le Row. "Mark Twain," in a recent article in The Century, highly commended it, which he might well do, for he never conceived anything half as amusing as the unconscious humor of many of the answers found between its covers. But this brochure is more than amusing, it is an eloquent protest against the "poll parrot" system of education in our public schools.

A CLUB OF ONE (Houghton, Mifflin & Co.), is, presumably, the veritable diary of a chronic invalid, who at first threatens to become tiresome by the enumeration of his ailments. But the editor takes care to reduce his plaints to a minimum, and we are allowed to make the acquaintance of a well-read, humane and highly cultivated gentleman; we follow him sympathetically in many of his philosophical reflections concerning human nature, enjoy the fruits of his scholarship, and take leave of him at last with regret. A more delightful little book to carry in one's pocket, to dip into at odd moments, it would be difficult

THE CENTURY MAGAZINE, from November last to April inclusive, comes to us in its customary attractive half-yearly form, substantially bound, and reminiscent of pleasant hours passed in the perusal of pages last seen between paper covers. The volume is, as usual, rather overweighted with war articles, which the general public, we fancy, will not be sorry to learn are nearly at an end. Hereafter the reader may find, perhaps, all the war narrative he wants in the admirably written history of Abraham Lincoln, by J. G. Nicolay and John Hay. Subjects of art and Lincoln, by J. G. Nicolay and John Hay. Subjects of art and archæology are abundant; there are articles on "The American School of Art," "Art in Our Coinage," "The Coinage of the Greeks," by W. J. Stillman, "French Sculptors," by W. C. Brownell, "The Tariff on Art," "Recent Discoveries of Works of Art in Rome," by Rodolfo Lanciani, and "The Temple of the Ephesian Artemis," by Charles Waldstein. Mrs. Van Renselser, he are interesting series of preserve of the Cathodral. selaer has an interesting series of papers on "The Cathedral Churches of England." Henry James writes about Coquelin from personal acquaintance with the great French comedian, Howells concludes his story, "The Minister's Charge," and Edward Atkinson begins what promises to be a valuable series of papers on "The Food Question." (The Century Company.)

A RECENT issue of Temple Bar gives some useful hints about early editions of Dickens's works. For a perfect set of the twenty monthly parts of the "Pickwick Papers," in their original green covers, a collector gave £28. "An examination of a number of copies of presumably first editions of 'Pickwick, results in the discovery that each varies somewhat from the other. This is especially noticeable in the illustrations, and it can be readily understood when it is explained that the enormous demand for impressions necessitated the re-etching of the plates, which showed signs of deterioration after a certain number had been printed. When 'Phiz' (Hablot K. Browne), for this reason, reproduced his designs, he availed himself of that opportunity of improving them both in composition and detail. The first im-pressions may be distinguished from those which followed by the absence of engraved titles, and collectors must be careful to observe that the original parts should contain the Seymour and Buss plates, as etched by those artists, and not merely the reproductions by 'Phiz.'"

#### THE OLD LONDON STREET.

THE "Old London Street" Exhibition, in Broadway, is a faithful replica of the one which attracted so much attention at South Kensington a year or two ago. In living accessories the idea is carried somewhat further than it was in London; for persons appear in the various shops attired in the liveries of certain old city guilds, and there is a picturesque town-crier, with his bell, who announces, at intervals, the numbers of a very poor va-riety show performance. One of the most interesting buildings is that occupied by Charles Tisch, the well-known furniture maker, who, very appropriately, has an exhibit in which hand-carved chairs, benches and panels are conspicuous. Outside the door is the fatal red cross, and the legend, "Lord have mercy on us," bringing us back very vividly to the time of the Great Plague in London, in the time of Charles II., when the rumble of the dead-cart was heard all day and night in the streets, with the awful vocal accompaniment "Bring out your dead!" Close by that of Mr. Tisch, John Bennett, the china decorator and firer for amateur china-painters, has a shop, tended by a picturesquely dressed youth, who dexterously paints a cup or a plate in the presence of the visitors. The New York Brass Furnishing Company has an interesting and characteristic exhibit, and sells, for a few cents, a cigar-ash receiver in the form of a quaint little "stovepipe" hat-an attractive souvenir. Another exhibit, and certainly one of the most artistic, is that of the Pennell Manufacturing Company, which shows really admirable wrought-iron reproduc tions of the best models of the olden times: It is a capital sign of the progress of good taste in house furnishing in our day that the company is kept so busy that it can hardly keep up with its The extreme delicacy and brightness of some of these wrought-iron objects, coupled with the general excellence of the designs, seems to indicate a genuine renaissance in this almost obsolete art of the Middle Ages. In the same shop is an interesting exhibit of Low's "art tiles," the high reputation of which is too firmly established to call for more than this bare mention.

# Greakment of the Pesigns.

THE PANSIES. (FRONTISPIECE.)

DIRECTIONS FOR PAINTING THEM IN OIL, WATER-COLOR AND MINERAL-COLORS.

THE background for this graceful design may be a light, warm gray suggesting a cloudy sky, or, if preferred a deeper tone of blue gray may be used, which grows richer and more purple in quality toward the lower part of the canvas. The upper part represents a medium shade of light, warm gray blue, almost white in the highest lights, and very deep and rich in the deepest accents of shadow. The pansies themselves are of yellow, white and purple. In those which are most clearly seen, we would suggest that the color be pale and deep violet. Contrasting with these tones are seen the different shades of yellow, some are pale, light lemon color, while others are deep orange in general color, though the tones are largely modified by grays. The leaves and buds are a dark rich green which are also largely qualified by grays.

TO PAINT THIS DESIGN IN OIL-COLORS, first lay in the background. For the warm, light gray tone use white, yellow ochre, a very little ivory black, cobalt, and madder lake. For the deeper tone of blue gray use raw umber, permanent blue, white, yellow ochre, light red, and a very little ivory black, adding burnt Sienna in the deeper tones. In painting the pale yellow pansies use white, light cadmium, and a very little ivory black, adding yellow ochre and light red in the shadows. For the deeper shades of yellow use the same colors, but substitute a deeper tone of cadmium and add raw umber in the shadows, with madder lake also in the deeper accents of color. The purple tones are painted as follows: In the very lightest shades of violet use permanent blue, white, madder lake and a very little ivory black, adding raw umber and burnt Sienna in the shadows. For the deeper shades of violet and purple use the same colors, but with less white, add, also, yellow ochre in some of the richer tones, and more ivory black and burnt Sienna in the shadows, as may be required. For the green leaves use Antwerp blue, white, light cadmium, ivory black and madder lake, adding burnt Sienna and raw umber in the shadows. The stems are lighter in color and may be painted with light zinober green, white, light cadmium, vermilion and ivory black, adding ournt Sienna in the shadows, with raw umber, and omitting ver-

IN WATER-COLORS use the same list of colors given for painting the design in oil, with the following changes: For permanent blue in oil-colors use cobalt in water-color; substitute sepia in watercolor for bone brown in oil. Use rose madder in water-color instead of madder lake in oil-colors, and substitute lamp-black in water-color for the ivory black used in oil.

IN MINERAL-COLORS use for the light gray background ivory black and sky blue, adding ivory yellow in the lighter parts. The same colors in different proportions are used in the deeper blue gray background, and the yellow is omitted, while more blue is eeded. The yellow pansies are painted with mixing yellow or jonquil yellow, according to the shade desired, and may be deepened in olor by adding orange yellow in the local tone. In the shadows add brown green, and in the deeper orange tones use also a little iron violet. In painting the purple pansies of different shades use deep purple mixed with deep blue, and shade with the same. Use, also, golden violet, shaded with deep blue. For the green leaves use grass green, with a little mixing yellow added. In the shadows add grass green with a little deep blue, omitting the yellow entirely. On the under sides of the green leaves use a little carmine to

#### CHINA PAINTING DESIGNS.

PLATE 601 is a design of "Azaleas" for a panel or six Let the background be in yellow. For this, put on jonquil yellow in broad blended touches, paler at the top, and deepening in color toward the middle; toward the bottom add a little brown green and a very little black to the yellow. For the gray shadows on the white blossoms mix a little brown green and black, and put on this shadow tint very delicately. Tip the stamens with a little sepia. For the calyxes use grass green and the same for the peaves, adding a little deep blue to the green for the larger leaves.

Mix a little deep purple with grass green for gray tones on the leaves and shade them with brown green. For the main stems use brown No. 17 and a very little deep purple mixed, shading with the same. Outline the flowers and leaves with brown green.

Plate 602 is a decoration for a sugar bowl—"Anemone For the flowers use carmine No. 1, shading and outlining with the same. The color is deepest on the outside of the flower. leaves mix apple and brown green, shading and outlining with brown green. Stalks brown green. Tint the design with chromium water green clouded with gold. Tint the border with emerald green pattern in gold. For the handles and knob add black to brown green. Ornament the handles with gold. The form shown comes in French china ready for decoration.

# Correspondence.

BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

#### QUERIES ABOUT DECORATION.

SIR: Our library paper is golden olive in effect; woodwork grained to imitate walnut; mantel-piece the same-both very ugly. In repainting what can be done by way of improve-ment? What ceiling paper would look well with the walls? The floor had matting last summer. I think I shall substitute a stained floor and rugs. What can I do with the mantel-piece? The parlors are lighted by bay window on the north and three double windows on the west side. The walls are ten feet high. The wood-work is the same as in the library. The mantel is ather a handsome black marble one. The carpets are of a yellowish, neutral ground, with very small figure in dull red, and there are a little dull red and peacock blue in the border. The portières have a dull red ground. Will you please suggest a suitable paper for the walls and ceiling? I want a new cover for my square piano. In all of these things expense is a great considera-Can you suggest something that will, at least, not add to their ugliness and want of grace?

And then, if you please, paper for a small bedroom, 15x15; walls nine feet high, with two windows east. The wood-work is cream-color. The carpet is a small-figured dull red.

COUNTRY GIRL, Gaithersburg, Md.

For the library repaint the wood-work and mantel-piece dull Vandyck red. Tint the ceiling yellowish terra-cotta, or paper it with plain cartridge paper of similar color. We would advise no ent on the ceiling. If the floors are stained let the color be that of antique oak.

For the parlor let the wall-paper be golden olive. Do not have a frieze; tint the ceiling sage green. The best treatment for the square plano is to use as a cover a Turkish or Indian rug of subdued tints and place on it some small objects of bric-à-brac.

For the bedroom tint the ceiling old ivory, paper the walls

with small-patterned, self-colored cedar (red) tinted paper with an all-over design.

SIR: One of the societies here in the college wishes to have its motto framed for its room. Some speak of plate-glass, with lettering in gilt, but I do not quite like the idea. The inscription is: "Philomath, Este Perpetua." Please give your idea on

Westminster College, New Wilmington, Pa.

You are right in disapproving of the plate-glass, with gilt lettering, which would be quite inartistic. Have the words illuminated on card-board in old English lettering, and neatly framed. The capital letters should be large and ornamental, and the smaller letters more simple, while carrying out the general color effect.

#### THE TERM " WORK OF ART."

SIR: Please define the expression, "a work of art" as applied to oil-painting. In small towns (and some large ones) there does not seem to be any distinction made, and the phrase is applied to copies of chromos, pictures painted from engravings, etc. The highest praise is lavished on such, which is rather discouraging to the honest, hard-working student who paints from life under the direction of artists of ability and receives their commendation. There are so many pretty cards, engravings, chromo art studies, etc., that the temptation is strong merely to copy them, and obtain great local glory without honest labor. There is very little encouragement to do original art work. I think there are any others who would like to be informed on this subject. OLD SUBSCRIBER.

" A work of art," as applied to painting, may be defined as an original conception artistically carried out. A mere copy, however well it may be executed, cannot properly be called a work of art, which term implies, among other conditions, the use of the mind as well as of the fingers. A crayon or an oil portrait made over a solar print, for instance, cannot properly be called a work of art, no matter how successful the picture may be as a likeness.

#### A QUESTION OF PERSPECTIVE.

SIR: The accompanying sketch, which I venture to send to you, shows the hills that rise before my windows. The spot marked near the front edge (left-hand) represents my home, a street, a vacant lot, another street (not yet built up, fortunately) and a second lot with a house on the edge of the bank, which to the right is fringed with trees growing in the steep hill-side, then the River Ohio with its immediate banks. From the house to the hill across the river is fully three-quarters of a mile; but the descent is so abrupt that from my windows in the second story ing can the roadway be defined from the cutting in the hill-side. How can I represent that space either in drawing or painting to give sufficient perspective to represent the hills as distant, when it seems, when I lift my eyes, as if—but for the relative size of the seems, when I lift my eyes, as it the hills.

ALPHA, Allegheny, Pa.

The simplest way to represent the perspective of the scene you describe is by comparative measurement. This you unconsciously suggest by speaking of the relative size of the trees, which indicate the difference between the foreground and the distance. To determine the respective planes so as to give the hills the appearance of distance and the roadway in the middle distance its proper position, select some object as a standard of measurement—let us say a tree or house in the middle distance. Compare all objects in the background and foreground with this. For example, observe how high the hills are in comparison with this tree. If they are very far off, the hills may appear to be, perhaps, only half as high, or else, perhaps, they may reach above the top of the tree. In the same way compare the house and trees in the foreground with this standard of measurement, viz., the tree in the middle distance. You will probably see the house will measure two or three times the apparent height of the tree while actually they may be the same size. In this way you can easily obtain the proper perspective of these receding parallel planes. The color in painting also has a great deal to do with the effect of perspective in landscape; remember that objects in the distance appear grayer and less distinct than those in the foreground.

#### TO PAINT WHITE BERMUDA LILIES.

MRS. B., Kansas City, Mo.—To paint white Bermuda lilies in oils, first sketch in the general outlines of the flowers and leaves with a sharply-pointed stick of charcoal. The lilies should be painted, at first, with a general tone of warm, light gray; the high lights are afterward added, as well as the deeper touches of shadow and other necessary details. The colors used for this general tone of gray are white, yellow ochre, a little cobalt, madder lake and a very little ivory black. In the shadows add burnt Sienna, and use less white. The high lights are painted with white, a little yellow ochre and the very least touch of ivory black.

#### PAINTING ON GLASS.

SIR: I tried your direction for painting a glass panel, using turpentine. I had tried poppy oil. In both cases the result was the same: when placed against the light every brush mark showed, no matter how smooth the work was. I have been told no opaque colors can be used. Now, how can the same results be obtained with only transparent colors? Take, for instance, the colored study of titmice in your March number. Can you give a list of opaque colors, or are they too numerous?

There are different styles of painting on glass. Probably you used the directions referred to when aiming at some other effect than that intended by the writer of the article in question. If opaque colors are suggested, it is not intended that the painting should be transparent in effect, imitating stained glass; but a charming result is produced by painting with opaque colors on clear glass, as, if well managed, a group of flowers or vines will almost appear to hang in the open air. If an exact imitation of stained glass is desired, the transparent varnish colors must be procured. These colors must be thinned with oil of turpentine and a clean brush used with each tint. In regard to opaque colors, we would say that all colors may be rendered opaque by adding sufficient pure white to them. This applies both to oil and water-colors. Of course, some colors are naturally more transparent than others, but all may be rendered of equal opacity by adding white, as above mentioned. For water-color painting, the Chinese white that is bought in tubes is the best. In oil colors silver white is the most satisfactory. If you will specify the exact style of painting on glass you wish to do, we will endeavor to give you directions.

#### PAINTING "A MOONLIGHT SCENE."

A. S., Steilacoom, W. T.—To paint a study of a "moonlight scene with a few broken clouds, rocks, and stream of water, somewhat ruffled," the effect should be carefully observed from nature. For a conventional moonlight, use for the dark, blue gray sky permanent blue, ivory black, yellow ochre, a little white, and madder lake. The moon is painted with light cadmium, white, a little madder lake, and a very little ivory black. The rocks, which will appear very gray, though richer and browner than the water, are painted with bone brown, raw umber, yellow ochre, white, madder lake, a little permanent blue or cobalt, and a little ivory black, adding burnt Sienna in the shadows. Paint the water with raw umber, a little permanent blue, and ivory black, white, yellow ochre, and madder lake. Lay in the general tone first, and break the touches of bright light in afterward, while the colors are still wet. Remember that everything appears gray in the moonlight.

#### PAINTING A SILK BANNER.

L. E. T., McGregor, Ia.—In painting your banner keep the silk tightly stretched. Either oil or water-colors may be used. For the former, mix turpentine with the paint; for water-colors, underlay the colors with a solid coat of Chinese white, and mix Chinese white with all the colors you use. No turpentine is used with the water-colors. Gum-arabic is the medium needed. When the banner is finished and is dry, hang it on a brass rod.

#### CHINA-PAINTING QUERIES.

MRS. D. H. B., Birmingham, Conn.—There are certain colors which come especially prepared for grounds, or plain, flat backgrounds in china-painting. The colors for tinting grounds are better if procured in the powder. The Lacroix colors No. 3, are especially good for this purpose, being very finely ground. A list of colors, particularly prepared for backgrounds, may be obtained from L. Marsching & Co., 27 Park Place, New York. These, of course, refer to what is called plain tints, where the background is to be all of the same tone and covers a large area of space. For ordinary backgrounds of various colors, shaded, plain, etc., such as are seen in water-color or oil-paintings, there are no special colors used, but two or more are combined

to produce the required tone. If you will describe the special tone of background you desire we will cheerfully give directions for it.

MRS. D. H. B., Birmingham, Conn.—To paint appleblossoms in mineral colors, shade the white parts with a tone of delicate gray, which is made from ivory black, with a very little sky blue. The pink touches are added afterward, and are painted with carmine, to which a little apple green is added. In the clear, bright lights use pure carmine. The yellow centres are painted with mixing yellow, adding brown green in the shadows, and for deeper touches, a little sepia also. L. Prang & Co., of Boston, publish a great variety of admirable colored flower-studies. Capital ones, published by Raphael Tuck & Sons, may also be bought of any first-class dealer in artists' supplies.

#### MOUNTING AN OIL-PAINTING.

M. D. M., Cortland, N. Y., says: "I have an unmounted oil-painting, painted on linen, which I wish to mount on a stretcher for framing, but the linen is not large enough to turn over edges to tack. Can I have it pasted on to some strong cloth already on a stretcher? What paste or glue should be used? What is the mode of proceeding?"

It is customary to order the stretcher to fit the canvas. If the stretcher you propose to use is too large to allow the canvas to be turned over, proceed in the following way: Lay the canvas flat on the wooden frame or stretcher, and then, with small, fine tacks, fasten the extreme edge of the canvas to the stretcher, without turning over or losing any more of the painting than is strictly necessary. If, when framing, the tacks are disposed to show a little, you can cover them with a narrow gilt band of from ½ of an inch, placed between the frame and the canvas. If glue is preferred to tacks, use Peter Cooper's liquid glue, or else make at home a clear, well-strained flour or corn-starch paste. With this fasten the edges of your canvas to the stretcher as smoothly

#### "PAINTING IN A HIGH OR LOW KEY."

W. M., Elgin, Ill.-It is not necessary to use two different methods in painting in a high or low key or tone. These terms simply mean that a picture is light and brilliant in color, or dark and rich in effect. The same artist very often paints pictures in a high key or low in tone according to his subject. For example, a scene showing a summer landscape of light warm greens, with clear blue sky and sandy beach seen under the midday sun would naturally be painted in a high key, especially if the painter is a good colorist and knows the resources of his palette An autumn twilight in the woods would naturally be painted in lower tones or in a lower key than the first subject. The same palette of colors may be used for both, though the proportions in which the colors are mixed will, of course, vary considerably. The old Dutch masters were very fond of painting in a love key, while the modern French and Spanish painters aim at brill-ancy of color and a high key. Madrazo's pictures are excellent examples of painting in a high key, while Teniers and Rembrandt show a much deeper, richer style of coloring, which will illustrate the other extreme.

#### SUNDRY QUERIES ANSWERED.

L. A.-We know of no artist named Porret.

CAMILLE, Bloomfield, N. M.—We cannot say on what authority Mr. Brush, in his painting, represents his "Aztec sculptor" working on marble.

STUDENT, Ipswich, Ind.—We know of no book of instruction on pillow-lace-making. The work cannot be learned from any book, and probably there is no American lady who would have the patience to learn it under any circumstances.

I. C. S., York, Pa.—Charcoal is the best medium for a beginner in drawing from the antique. Full directions for charcoal and crayon practice were given in The Art Amateur, May and June, 1883. See also Frank Fowler's manual (Cassell & Co.)

MRS. S. A. J., Elkhart, Ind.—The Women's Institute of Technical Design (314 Fifth Avenue, N. Y.) probably would enlarge your design for you. It is done by "squaring." An architect's draughtsman might show you how to do it yourself.

F. D. M., New Haven, Conn., wants to know how "to etch and print on thin sheets of glazed celluloid, such as are used for Easter cards." Perhaps some reader can give the information, although the information is hardly within the scope of a magazine devoted to the fine arts. Our correspondent's address is 87 Howe Street, New Haven.

B. S., Boston.—Photographs intended for the stereoscope should be simply tinted with transparent colors, as any attempt to produce finish by elaborate manipulation would not only fail of its purpose, but would, by altering or obscuring the minute photographic detail, materially interfere with the stereoscopic result.

SUBSCRIBER, New Orleans.—(1) The series of practical articles on China-Painting now running through The Art Amateur will give you all the information you ask. Marsching & Co., 27 Park Place, New York, will send you price-list on application. (2) For oil-painting, special cheap outfits are advertised by Henry Leidel, 339 Fourth Avenue, New York, and F. Weber & Co., Philadelphia.

P. S., Troy, N. Y.—(1) In coloring the photograph, you may heighten the color of the cheek with vermilion and pink madder. (a) It is necessary, sometimes, in a dark photograph, to use a little body color for the hair. Chinese white or Naples yellow added to the color, for lights, will do. (3) White spots in the background of the photograph must be touched with a little deeper tint of the local color, which is generally lamp-black or sepia.

C. H., Bucyrus, O., asks "where well-executed holiday cards, painted in water-colors, will find sale" and "how do the wholesale dealers supply themselves?" Stationers and booksellers have a limited sale for them, but in the large cities most of them are overrun with applications to buy them. You can do nothing but send samples of your work on approval, with stamps for their return to you if they prove unacceptable. "Wholesale dealers," so far as we know, do not buy painted cards, but only the printed ones.

A. M. E. B., Buffalo.—(1) Bolton sheeting has no other name. It is two yards wide, \$1.25 a yard. You can get it of the Decorative Art Society of this city. (2) Send to the Associated Artists, 115 East Twenty-third Street. The cotton canvas is fifty inches wide, and comes, as yet, only in red and blue, \$1.50 a yard. (3) Silk sheeting is fifty inches wide, \$3 a yard. It is to bought of the Decorative Art Society. (4) Do you mean tinsel thread? Send to C. E. Bentley, 12 West Fourteenth Street. Japanese gold and silver threads are given color by couching with colored silks.

ALPHA, Allegheny, Pa., asks how hammered brass and wood-carving may be used in a library which has chairs slightly carved, and upholstered with embossed leather? They may be inserted as panels in the doors of a cabinet, in the sides and top of a mantelpiece, and strips may be set in the top cross-bars of chairs. Carved wood is also well applied to footstools and small tables, in which, also, hammered brass is often inserted with good effect.

F. M. H. & Co., Dayton, O.—We know of no book on modelling that can be recommended. A series of practical illustrated articles on the subject was given in The Art Amateur in Dec. 1884, Jan., Feb. and March 1885, written by the sculptor, J. S. Hartley, professor at the Art Students' League. The December number is out of print, but the others can be supplied at the regular price. The article in the February number which treats of low relief, seems to be the one you want particularly.

M. C. R., Connersville, Ind.—A "photo-crayon" is simply an enlarged photograph, or solar-print, finished off with crayon, so as to resemble a free-hand crayon portrait. Such work is not considered artistic, nor has it any permanent value, as the photograph beneath the crayon finish will surely fade in time. The "air brush" is a recent invention, which, though sometimes applied to this style of work, has no actual connection with the conventional term "crayon photograph" or "photo-crayon."

H. P., Boston,—The denomination of "soft" does not apply to the hardness of the paste, but rather, and particularly, to the nature of the glaze or enamel, which can easily be scratched with a knife, and to the inability of this porcelain to stand a high temperature as compared to hard or kaolinic porcelain. The name of "soft porcelain," or pâte tendre, was only applied to artificial porcelain in the early part of this century, until then it was known under the name of "French porcelain," or "Sèvres porcelain."

T. McW., Miller, Dak., says: "I have used antique flax and French charcoal papers for soft pastel painting. I am not wholly satisfied with either. Will you tell me what kinds are the best?" You should use the kind specially prepared for pastel painting. It resembles very fine sand-paper in the ordinary qualities. The very best, which is more expensive, is called velvet paper; it is especially charming to use in fine portraits as the texture is soft and smooth. By writing to any of the dealers in artists' materials, who advertise in The Art Amateur, you can procure what you want.

C. D. N., Peekskill, N. Y.—(1) "Photogravure" and "Lewis-type" are both of the general order of "Callotype," referred to last month in the photographic department of The Art Amateur and also in the present issue. The mechanical result in photogravure would not be satisfactory without much retouching of the plate with burin or burnisher; and we presume it is the same with "Lewis-type," which is a slightly modified form of "photogravure." (2) We know nothing of the "Great Cathedrals of the World" or the publishers of it. From your description of the book, it is probable that you are right in surmising that the illustrations are from worn and worthless plates.

A SUBSCRIBER, Newark, N. J.—(1) All materials necessary for etching can be had of Henry Leidel, 339 Fourth Avenue. (2) Robinson's excellent little handbook on etching, which costs about 50 cents, is imported by F. W. Devoe & Co., Fulton Street. (3) "The difference between an etching and a pen-and-ink drawing" is very decided. With the former, the lines are first scratched on a wax ground, which coats a copper plate, and then are "bitten" into the metal by putting the plate into a bath of acid, and the plate is then inked and printed from like an ordinary engraved card plate. A pen drawing is sometimes miscalled an "etching" by persons ignorant on the subject, but there can actually be no etching without the acid "biting-in" process, which is really what is implied by the term "etching."

PENELOPE, Elizabeth, N. J.—Church needlework differs only from secular work in its design, which is subject to certain limitations, and in its special application. Instead of merely reproducing ancient work, which is often too cramped and archaic to suit modern churches, it is better to employ the increased skill of modern times in designing work new and original, and yet within the fitting limits and chastened reserve of ecclesiastical embroidery. The colors should be grave and rich rather than harsh or crude; unity of design and harmony of color take a new and deeper meaning, honesty of workmanship becomes a duty. One must be careful not to misuse symbols or put them in wrong places. The most holy signs and names are often seen placed where they will be leaned against, knelt on, or even stood upon; or emblems are seen in positions of the highest dignity which should properly occupy only secondary places.

"ATHENA," Chicago, wants to know where she can get information as to "What woman has done for art in this country." The subject is far-reaching and calls for more research than we can devote to it at present.

#### AWARDS OF ART PRIZES.

THE NATIONAL ACADEMY PRIZES have been awarded as follows: The Thomas B. Clark prize of \$300 to T. W. Dewing for "The Days," a poetical composition founded on Emerson's verses; the first Julius Hallgarten prize of \$300 to Alfred Kappes for "Buckwheat Cakes," a pleasing genre of a mulatto woman supplying her good man's breakfast; the second Hallgarten prize of \$200 to Walter L. Palmer for the landscape, "January;" the third Hallgarten prize of \$100 to D. W. Troyon, for a landscape at sunset. Messrs, Kappes and Troyon each announced himself incligible for the honor awarded him, and the money may go to swell the Prize Fund next year. The Norman W. Dodge prize of \$300 for the best picture by a woman, was awarded to Mrs. Mary Curtis Richardson for "Lenten Lilies," a portrait of a girl in white holding yellow flowers in her hands.

THE ELLIOTT SILVER MEDALS for full-length figures were given to Orin S. Parsons and Oliv.r P. Smith; the bronze medals for a head figure to Margarette A. Ross; the silver Suydam medals in the life school to Miss Georgie Underhill and George A. Bonavitz. In the composition class the \$roo from the Hallgarten prize fund went to Isabel McDougall, and \$50 to Henry Epting.

THE METROPOLITAN MUSEUM SCHOOL PRIZES were awarded as follows: Color, Composition, and Painting from Life.—Day Life Class—First prize, S. H. Vedder, Schenectady; second prize, Miss Logan, Louisville, Ky. Evening Life Class—First prize, Miss Van Horn, Harrisburg, Penn. Color and Stitl Life.—First prize, Jennie Wheaton, Mount Vernon, N.Y. Etching

and Composition.—Helen Osborn, Dobbs Ferry. Antique Drawing.—First prize, Robert Ashe, Staten Island; second prize, Jessie Porter, Charlottesville, Va.; third prize, Lee Lufkin, Titusville, Penn. Prospective and Construction.—Day Class—First prize, Louise M. Goodal, Dover, N. J.; second prize, E. Horton, New York City; third prize, Charlotte Haviland, Brooklyn. Evening Class.—First Prize, Isidoro Nunan. Anatomy, Physiology, and Expression.—First prize, Jessie Porter. Sculpture.—Evening Class—First prize, Rudolph Heilmann, Berlin; second prize, Frank Vagen, New Lisbon, Ohio. Day Class—First prize, Miss Gray, New York City; second prize, Miss Heddenburg. Architecture.—First prize, L. F. Crowell, Brooklyn; second prize, Conrad Ritterbusch. Interior Decoration.—First prize, Nina Holmes, San Francisco; second prize, Miss Todd, Dobbs Ferry.

Repoussé and Metal Work.—First prize, Mrs. Marshall, New York City. Wood Engraving.—First prize, Mrs. Crawford. Cabinet Drawing.—First prize, Mr. Woolly, Brooklyn; second prize, Mr. Brand, New York City. Mechanical Class.—First prize, Edward Maloney, New York City; second prize, R. T. Weed, New York City.

#### ART SOCIETY ELECTIONS.

THE NATIONAL ACADEMY OF DESIGN, at its recent annual meeting, re-elected Daniel Huntington, President; T. W. Wood, Vice-President; T. Addison Richards, Corresponding Secretary; H. W. Robbins, Secretary, and Alfred Jones, Treasurer. The Council are: R. Swain Gifford, F. S. Church, J. G. Brown, F. Dielman, Thomas Moran, S. J. Guy. J. Francis Murphy was elected an Academician—the only one; but the choice was excellent. He got 46 votes against 30 for Louis Moeller, 26 for P. P. Ryder, 22 for Edward Gay, and 20 for J. S. Hartley. The Associates chosen were Walter Shirlaw, who had enjoyed the honor years ago, but resigned, Alfred Kappes, F. W. Freer,

T. W. Dewing and Walter Palmer, all worthy of the honor. So, also, were most of the unsuccessful candidates: Olin L. Warner, D. W. Troyon, John Donohue, T. De Thulstrup, Benoni Irwin, W. M. J. Rice, Lyell Carr, R. C. Minor, and Frank Fowler. Governed by its improved constitution, the Academy promises to grow in public esteem and to occupy ultimately the position among the art institutions of the country to which its age and traditions entitle it. The infusion into its body of new blood, represented by some of the ablest of the younger artists, bids fair to give it new life and increased usefulness.

THE SOCIETY OF AMERICAN ARTISTS has elected the following Board of Control; William M. Chase, President; H. Bolton Jones, Vice-President; Irving R. Wiles, Treasurer; W. A. Coffin, Secretary; Frank Millet, J. Carroll Beckwith, and Kenyon Cox.

#### A PASTEL FIXATIVE.

REFERRING to some remarks in The Art Amateur concerning the Albert Fixative for pastel painting, sold by Messrs. F. Weber & Co., Philadelphia, Mr. Henry Leidel, of this city, writes: "For the last two years we have been putting up a special preparation for fixing pastels, which we call 'Pastixative,' and we have received numerous letters in regard to the same informing us that 'it does not change the color in the least' and that it has been 'applied with complete success,'"

NATIONAL ACADEMY NOTES, and Complete Catalogue of the Sixty-Second Spring Exhibition of the National Academy of Design, New York (Cassell & Co.), appears, as usual, under the capable editorship of Mr. Charles M. Kurtz, with numerous illustrations from drawings by the artists, and with much useful additional matter relating to art schools and art attractions in this city. It is an excellent record for reference.

#### THE SALE OF THE PROBASCO COLLECTION OF PAINTINGS.

THE sale of the private collection of paintings owned by Mr. Henry Probasco, of Cincinnati, took place at Chickering Hall, on the evening of April 13th, Thomas E. Kirby being the auctioneer. Below are given all the prices paid, and, with a few exceptions, the names of the buyers. The names of buyers which are given without prefixed initials are those of dealers. In the case of the names of buyers inclosed in parentheses, we have reason to believe that the pictures, ostensibly sold at the auction, were afterward sold privately to the persons named;

No. Artist.	Size.	Title. Buyer.	Price	
ı—Williams	13x16	"Confidence"	\$275	
2—Trayer	. 11X14	"The Young Mother"	150	
3—Sohn	17X13	"The Consultation" E. J. Berwind	470	
4-Robbe	64x43	" Bull, Sheep and Goats "	100	
5—Hasenclever	34x26	"Grandfather's Birthday"J. M. Lichtenauer	350	
		"Norwegian Landscape"Haseltine (on order)	310	
		" Reverie" W. H. Webb	800	
		"The Convalescent" Avery.;	600	
		"Summer Landscape"Schaus	21,000	
10-Braekeleer	36x28	"The Musical Schoolmaster"G. Reusens	500	
11-Pecrus	IIXI4	"Confidence"J. J. Pettrus	225	
		" Landscape "	520	
		"Stable Interior"	350	
		"The Musicians"James W. Smith	480	
15—Bürkel	29X20	"Return from the Alps" T. O. Bullock	160	
16—De Block	13X17	"The Happy Mother"	220	
		"Roman Peasant Girl Asleep". Haseltine (on order) .	1,000	
18—Claude	. 0	"In the Dog Kennel—Early Morning"	9==	
18—Claude	18x21	Morning"	875	
19-Rosa Bonheur	26x20	"Landscape Cattle and Dog" Haseltine	1,140	
François Auguste Bon- (		"Early Morning—Landscape W. A. Capp	0.550	
heur (	40X25	and Cattle " w. A. Capp	2,750	
21—Calame	DXII	"Swiss Landscape"II. L. Higginson	425	
22—Bromley	10x14	"Girl and Butterfly"Louis Wilkins	100	
		" Landscape " H. L. Higginson	975	
		" A Mother's Pride", Frederick Hilton	250	
25—Geselschap	14x18	"The Christmas Fair"	170	
26—Frey	40x30	"Memnon at Thebes"Allien	300	
27-Hindrik	50x34	"Norwegian Landscape"T. W. Smith	300	
28-Hilderbrandt	46x32	"Sunset off the Isle of Jersey". Haseltine (on order)	710	
29-John Linnell, Sr	40x28	"Landscape-Harvest-Time" S. A. Coale	1.750	
30-Lachenwitz	28x22	"Ouarrelsome Terriers"	225	
31-Hebert	13x21	"A Savoyard" Sedelmeyer	820	
32—Weber	25X20	"Landscape" Allien	160	
Verboeckhoven, Jean 5	0	"Landscape—Cattle and Fig- Simon Loeb		
Alexis Achard		ures "	775	
34—Toulmouche	34x26	"The Card Houses"	250	
35-Marchal	20X40	" Penelope "	575	
36-Meyer von Bremen	15X20	"Old Letters" E. J. Berwind	2,550	
37-Hilgers	13211	"Winter Sport"Allien	70	
38—Heyligers	23x18	"Holland Interior"Andrew H. Green	260	
39-Leys	16x13	"Dutch Market" Jacob H. Schiff	580	
		"Far from Home"Schaus	310	
41-Brascassat	21X17	"Bull and Dog" D. C. Lyle	450	
42-De Beaumont	44x36	"The Torturers of Cupid"Francis White (Balto.)	1,725	
43-De Braekeleer	44X35	"The Golden Wedding"	550	
44-Vicat Cole, R.A	32×20	" Autumn's Golden Crown " Wolff	800	
	36x46	"Day Dreams"Avery	3,000	
46—Schreyer	60x36	"Russian Landscape, Horses J. F. Sutton	6 000	
40—Schreyer	00x30	and Figures "	0,900	
47-D'Unker	32X24	"The Toast" T. O. Bullock	200	
48-Verschuur		"I andscape with Horses and	400	
	30x20		450	
49-Rousseau	31X21	"Forest at Fontainebleau"	7,400	
50-Stevens	12X15	"The New Robe" Francis White	285	
		"Dolce far Niente" Francis White	300	
52-Budde	32×42	"Vision of Hubertus"Allien	160	1
		"The Women and the Secret" .G. C. Barclay	1,900	8
54—Achenbach	58x40	" Naples (en route à Pompeii) ".C. J. Milne (Phil.)	1,225	8

		The state of the s
No. Artist.	Size.	Title. Buyer. Price.
55—Ansdell	39x60	"Muleteers and Water-Car- riers of the Alhambra" G. B. Curtis\$1,025
56—Geselschap	21X18	"The Christmas Tree" Louis Wilkins 160
		"The Zealand Farmer"E. J. Berwind 400
58—Harrison	18x11	"Flowers" Allien 80 "Charles IX., Eve of St. Bar- Louis Wilkins, 200
59—Hohle,	15x19	tholomew" Louis Wilkins 200
	25x18	" Landscape"
61—Sus		"A Young Family" I. H. Parker 90
		"Scene in Algiers"
64—Diaz	16x31	"Forest at Fontainebleau"Reichard 2,075
		"Our Little Family"
66—Schelfhout		"Winter in Holland" I. W. Smith 250 "Landscape"
	31×27	"Vanity and Modesty" Fanning 50
69—Schreyer	30x18	" Les Arabes en Egypt "Avery
		"Titian's Daughter"Francis White 70
71-Verlat		"The Disputed Bonnet" 225
72- Willems	10x30	"Interior with Figures" Fanning 350
73—Zimmerman	40x34	"The Forge in the Tyrol, Winter" T. O. Bullock 410
74—Schutz	46x35	" Easter-Morning "
75—Isabey	36x50	"Cupid's Messages to the Schaus 3,450
76—Koek-Koek	50x40	"Landscape - Entering the
77—De Keyser	60x38	"Francis I. at Fontainebleau"Louis Wilkens 750
78—Hilgers	51X31	"Winter Landscape — Castle and Figures"
79—Gordigiani	28×50	"Florentine Flower-Girl" Jacob H. Schiff 1 000
80—Delacroix	32X40	"Clorinda Delivering the Mar-   K. Wilson
81—Gérôme		tyts
	48x28	"Syrian Shepherd"Knoedler
	32×40	" Fruit and Flowers " L. Stern 190
84-Herbsthoffer	52×38	"Religious Instruction in an C. J. Milne 610
		"Spanish Peasants"Allien 310
		"Autumn Landscape"
	12X19	"Bohemians" L. Stern 2,525 "Swiss Peasants' Shrine and Fanning 400
88—Reifstahl	44329	Storm" 400
89-Mélin	56x34	"Stag and Hounds"
90-Schelfhout	47×35	"Skating Scene in Holland"Geo. M. Olcott 410
		"Neuvaines of the Family of Count Egmont previous to
91-Wappers (Baron)	60x36	his Execution by the Duke
Nasharakhawa		of Alva"
92-Verboeckhoven	53×37	"Elizabeth and Frederic of )
93—Von Piloty	65×42	Bohemia Receiving News Reichard
		of the Loss of the Battle
94—Millet	40x32	"Peasants Bringing Home a Avery
(		Call Born in the Fields", 1
		"Holy Family" E. Corning 250 "The Colza Gatherers"(S. A. Coale)16,600
	~	"Luther, Wife, Children and )
97—Spangenburg	64x50	Melanchthon" Chas. A. Schleven
98—Troyon	62x44	"Landscape and Cattle—Ap- proaching Storm"
99—Peskoff	74×52	"Battle of the Fists before Thos. E. Waggaman. 600  Ivan the Terrible"
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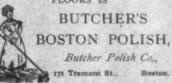
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